Shakespeare from an Actor's Standpoint, by Ian MacLaren

THE NEW YORK

DRAMATIC MIRROR

JANUARY 24, 1912
PRICE TEN CENTS

KITTY GORDON

Next Week: Annual Number, with Special Features

A Few Criticisms

The New York Tribune.

"'The Right Princess' was given a matinee performance at the Bijou. It is so beautiful in tone, so excellent in phrasing, that it has a universal appeal, and there is no question of its success."

ERIC DELAMATER—*The Chicago Inter-Ocean:*

"It is a gentle story, beautiful and significant of the power of good. It is an idea from a novel which leaves an indelible impression upon the reader."

ASHTON STEVENS—*Chicago Examiner:*

"It was such an unusual proceeding, this 'The Right Princess,' that I was fascinated beyond the hope of leaving before the last curtain was down and the sequel out. Not very often do you find an affair of this sort in a conventional, pay-as-you-enter theatre."

SPRING TOUR

OF

Maude Fealy
James Durkin

And THEIR Company

IN

CLARA LOUISE BURNHAM'S

Dramatization of Her Book

THE RIGHT PRINCESS

AMY LESLIE of *The Chicago Daily News*, Dec. 20, 1911, says: "It is

'A PLAY WITH A MESSAGE'

'The Right Princess,' by Clara Louise Burnham, Contains Beautiful Ideas.

"Clara Louise Burnham has felt a glowing message stir her pen to fruitage, and 'The Right Princess,' a singular document of beauty and consolation, finds its way to recognition when poverty in themes and variation sits grinning upon the playwright's bare, open page and with something which amounts to inspiration she has preserved the vivid truth and the slender thread of gold which ran through the story. In brief, a degenerate under the malevolent wish of the next of kin lies at the bottom of the pit of degraded mental faiblesse. He is brutal, ignorant, a child with the full grown animalism of a fox. Into his pitiful life of torture and ugly fits, dangerous and horrible, comes a light which he feels smiling into his darkened brain. The light comes from a girl who has touched wings with the angels and knows no fear. She sweetly holds the reins of human life in her slender fingers with perfect dominion. Mrs. Burnham does not offensively take liberties with the tenets of any one of the advanced thought religions.

SAINTLY LITTLE LOVE TALE.

"Under the soothing and rational mental companionship of the girl and her beautiful right life and sane beliefs the boy comes into his own, and a saintly little love tale, shy and celestial, grows where bestial violence tried to take root. It is all most exhilarating and gravely tender. The characters are well drawn, as they were in the book, and in the main there has been admirable intelligence in selecting not only the right princess, but the right actors for others in the charming sermon. Mrs. Burnham has taken a step into the unbroken path. She has gone into the open and called the loveliness of truth into her wake, and she has done it more fully and serenely than Augustus Thomas without any of that masterful playwright's austerely eloquent architectural ability or his scrupulous theatrical instinct and technical accomplishments.

"It is pleasant to sit and watch the cure in the briefest period of an abominable degenerate with a black animal unbridled nature grow slowly but surely under the simple treatment of true life and true power. The audience at the Ziegfeld sit in smiling engagement of fancy and mind as the grateful sweetness of the play's story yields to dramatic treatment.

"It is written as if a tingling joy beset the playwright as a chronicler of fresh hope, new ways, braver life and the godlike revel in man's inheritance. There are sudden gusts of nothing which ravel the close texture of the play's message, then as unexpectedly the chaos is illumined once again and the pretty romance of mind goes blithely, tenderly, splendidly on with sincerity and clearness, and the actors have the grace to preserve the simplicity.

"James Durkin gives a vivid, almost uncanny, revelation of the boy with Ibsen's 'Ghosts' waving fantastic horrors over him and in his mellow evolution into the higher man without fear and the great light of human kindness and love all about him comes with graphic sanity and firm dramatic unction."

Permanent address:

N. Y. DRAMATIC MIRROR

Quotations from the Play

"Every day we are like people climbing a hill—we walk firmly and safely while we are doing right; but when we do wrong, we slip down."

"It's never dark where love is, and it's all around us. We only have to wake up to it and when we do, the darkness is gone."

"Good is the only power."

"Fear is the avenue through which harm comes to us."

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

VOLUME LXVII | NEW YORK, WEDNESDAY, JANUARY 24, 1912 | No. 1727

Taxing the Opera

THE TAXPAYER and the Mayor are drawn up in opposition in Boston on the question of taxing opera in that city. Mayor FITZGERALD, who is known in theatrical circles for his recent plunge into censorship, has entered the arena again with a commendable but Utopian scheme for exempting grand opera from taxation, on the ground that it is an educative institution.

Without denying the admirable spirit of this suggestion, the man who pays the taxes has been able to offer several arguments in general and several in particular why Boston should not undertake the burden. In particular, the city is already staggering under a debt, for which money is annually borrowed to pay the interest.

In general, the only institutions really entitled to municipal support are those owned by the city and not sufficiently remunerative to pay their own way. Museums and art galleries, for example, return enough to the social welfare of a community to reimburse the city for their maintenance. If a city chooses also to favor its churches and colleges by relieving them of taxes on property directly used for religious or educative purposes, everybody will admit that there is considerable sense in the arrangement.

Grand opera, however, is another matter. It may not be self-supporting, but at any rate it is a private organization built to gratify the tastes of certain people who are wealthy enough to afford to have tastes. To avoid the necessity of contributing the entire fund for maintenance, they sell the right of listening to numerous others who have money enough to cultivate occasional tastes. Of course, everybody is to be congratulated upon the position thus taken by the backers of grand opera, but the point remains that it is not a public institution any more than league baseball is.

Nowadays the theatre is glorying in its commercial foundation; drama is exploited by individuals for what they can make out of it, and efficient managers make a great deal. Grand opera does not differ essentially from drama in this respect, and although it incurs greater risks, does not deserve a greater paternal interest.

If we have municipally sheltered opera houses, we may expect municipal theatres—and so on through all the activities of man. In a perfect society this may be ideal, although one suspects that in a perfect society it would not matter much who held the proprietary deeds. Community ownership, however, was one of the first ideals that burst in America; no less a statesman than Captain JOHN SMITH gave it up in disgust, and others have tried the experiment since then with as little success.

The citizens of Pittsfield, Mass., are going to run a theatre according to their notion of things, which they frankly admit to be rather vague. They don't ask the town to put their venture on the pension list, however, although their institution is analogous to the opera house in Boston. Generosity with money is commendable—unless it happens to be somebody else's money. Consequently, any institution which becomes a burden to taxpayers by detracting from the city's income should logically be made over to the taxpayers. This step is not contemplated by Mayor FITZGERALD nor the Boston Opera Company.

It may be the sad truth that under present conditions opera must be subsidized to make it possible. The season is short, the salary list long, demands of spectators large, and income small. Perhaps we shall yet have an opera house with all the desired appurtenances and appendages financed by the government, as they do in Europe, but in that case the government will also own the property.

Hissing

NEWSPAPERS are crediting Professor GEORGE P. BAKER, of Harvard, with standing champion for a revival of hissing in the theatre as a means of showing disapproval. This is a rather unfortunate state of affairs.

In the first place, hissing has been too long associated with dissatisfaction with the "dirty work" of the villain, rather than with discrimination against the acting, to be elevated into any other significance. Frequently the success of the villain was measured by the amount of hissing he could rouse. It does seem rather unsophisticated to quarrel with the unerring instinct of the "heavy" for various forms of diablerie. Why find fault with an actor for doing effectively what his author and his stage director decree?

In the second place, hissing is a peculiarly ungracious way of telling friends across the footlights that you don't like them. It is a flat-footed, unqualified statement, which you would never put into words if you were to meet them face to face. Why commend public impoliteness which you would condemn privately? Is it because in a throng each individual remains more or less anonymous and escapes the result of his action? A play is rarely so bad as to merit wholesale disapproval.

For another thing, anything that interrupts the action of a scene annoys many people in the auditorium—and sometimes the actors as well. Applause, no less than hissing, breaks the charm and dispels the illusion. A happy day it will be when applause that inopportunely holds up a scene is also banished as an outworn convention. Possibly actors will not welcome this innovation, although they always assure you that they know telepathically whether or not they have won their audiences.

Beyond this, people never agree on their likes and dislikes. If it is irritating to listen to applause which you feel to be undeserved, it is nothing short of maddening to have your appreciation spoiled by untimely hisses. A man should remember that he is not the entire audience, and that the minority is entitled to consideration, because even the minority pays its way into a theatre. Sometimes only the minority does so.

After all, the absent treatment is the best method, as inexorable as it is final. No play has ever been known to stand against it.

The Martyred Playboy

THE course of true love does not enjoy any monopoly of misfortune. Among other candidates for this distinction, the Irish Playboy has found the Western World a distracting place. He had a lively time of it in Boston and New York, and now Philadelphia has lifted the loy of its law to lay him low. The spectacle of the Quaker City persecuting trans-Atlantic visitors is rather amusing, because we had never supposed that the reserved and estimable community in question went in for that sort of thing. Now it seems that even Philadelphia lapses so far as to invoke the law against what is generally conceded to be a morally harmless and dramatically ingenious satire on hero worship.

In a case of this kind it is pretty safe to hazard the opinion that the self-appointed and animated protector of Philadelphian morals would never have discovered the scandalous obliquity of the Playboy had other well-meaning but intellectually myopic citizens not previously pointed it out to him. Good intentions are admirable, but everybody knows their paving utility elsewhere. So it is pleasing to guess that the City of Brotherly Love does not stand as a solid unit behind the prime mover in the tiresome farce of setting J. M. SYNGE's delightful hero in the pillory.

THE USHER

THE Detroit *Free Press* on Dec. 27 spoke editorially in glowing terms of the service that Mr. and Mrs. Fiske are rendering American drama. Part of the editorial follows:

"What Mr. and Mrs. Fiske realize is just what most of our dramatic uplift enterprises do not appreciate, that higher dramatic standards, especially if they be of alien make, cannot be forced upon a people by the fiat of a superior few; that higher standards can only be attained by taking the native taste just as it is and then appealing to the best in that taste, especially along the lines of characteristic interest.

"This course, naturally, is one that involves the highest kind of intelligence, as well as the constant assumption of risk. At a time when managers of consequence had no use for American playwrights beside Fitch and Thomas, the Fiskes were indefatigable in seeking out new native talent. To-day, when the Drama Players are chiefly concerned in 'elevating' the public with imported or antique plays, the Fiskes are still developing the native dramatic field and vitalizing the popular taste with their discoveries.

"Another thing Mr. and Mrs. Fiske have demonstrated: that it is possible to serve the public and the stage with high ideals and yet be wholly businesslike and financially successful.

"It requires a high combination of sound judgment, artistic insight and appreciation of human nature to accomplish that, and those qualities are just what the Fiskes have and what our stage uplifters, in company with the rank and file of commercial managers, have not."

♠

A. R. Sanders, business-manager of the Madame X company, writes to THE MIRROR that economic conditions are responsible for poor theatrical business. Even lavish distribution of paper through a town will not draw patrons. Mr. Sanders further adds that wise press agents do not depend upon local managers to get notices in newspapers. The surest way of obtaining space is to go after it yourself.

♠

William Bartlett Reynolds contributes to the current *Green Book* an article on "Young Blood in the Theatre." He makes the point, to which all dramatic editors will heartily agree, that the day of the illiterate press agent has passed, and that competent writers are more and more in demand. Mr. Reynolds, since leaving the staff of THE MIRROR, has served as agent for Blanche Ring, the late Kyrle Bellew, Alla Nazimova, and Louis Mann.

To the same magazine Johnson Briscoe, who conducts the Birthday Calendar for THE MIRROR, contributes an account of "The Stars of Yester Year," to recall the names which were once household words.

In his review of The Talker, Acton Davies spoke of The Builders, also by Marion Fairfax. His comments were applauded by at least one reader, who played the part of the little boy in The Builder, and Mr. Davies has given to the public in the New York *Evening Sun* an appreciative letter from that ambitious young actor. Such a cheerful document should never be kept private, so THE MIRROR gladly quotes it:

> DEAR SIR: I feel I must write and thank you for your kind words about Miss Fairfax and The Builders in yesterday's *Evening Sun*. In my opinion she is our Greatest Dramatist, for no one in this world has ever written me such a bully part. I often wanted to thank you for the best notices I ever got while playing Petie in *The Evening Sun* at the Astor Theatre.
>
> At present I am playing the "double" in the sofa in Mr. Belasco's play, The Return of Peter Grimm. It's a pantomime role, and rather gloomy. I prefer comedy myself. But if Percy ever gets ill enough I'm to play Willem; so if luck is only good to me and bad to Percy, I may yet get another good chance.
>
> Wishing you a Merry Xmas, I remain sincerely
>
> (Master) RICHARD CUBITT.
>
> Jan. 10, 1912.
>
> P. S.—Percy, in my opinion, is one of our most rising young actors, and we are good pals. But I should like to play that part.

♠

Women of Baltimore are demanding a censor for the theatres of their city. A stormy season they are calling down on themselves, whether they get the censor or not, for there are plenty of opponents to the plan. A censor has to be an omniscient person, and omniscience is such an unusual quality that nobody believes it when he sees it.

Moreover, as the Baltimore *Sun* points out, a censor has to be given the power of a despotic monarch in order to make his office effective. There can be no appeal from his decision, if a censor is to be of any value to a community. To reverse his decision is to strip him of his reason for existing.

Most people are optimistic enough to believe in the rationality of the public in the long run. Theatregoers may support mediocre performances, but they rarely make a paying proposition out of a really injurious play, and there is no reason for supposing Baltimore to be an exception to this rule. A censor would be powerless to preserve his constituents from theatrical mediocrity, which seems to be the besetting danger of the American stage.

♠

Guy Eddie, prosecuting attorney for Los Angeles, has taken another view of the matter, however, and states his opinion in the *Express*:

"We have libel and indecency laws against the press, respecting them as beneficent safeguards against the disintegrating influence upon our moral system of common association with evil matter. We protect our moral system with laws relating to divorce, with laws relating to indecency, vulgarity and obscenity, with laws relating to sexual matters, with laws relating to dives, liquor establishments and dens of vice, and with laws relating to a multitude of other subjects.

"All this censorship we admit to be wise, wholesome and necessary, disdaining to hear argument about it, receiving it as a finality. Yet, after all this Chinese wall of protection we have built around ourselves for physical, intellectual and moral protection, we leave a gate open for the entry of the corrupting intruder from the theatrical stage. We stand back shivering, afraid to shut this gate, because the enemy stands there brandishing the sword of enticing amusement, which our selfish sensuality dare not oppose."

♠

The unfailing instinct for censors to disagree is manifested by the treatment of The Concert, Leo Ditrichstein's play, which was frowned upon by the Drama League of Chicago and the MacDowell Club of New York, and which was endorsed by the Drama League of Boston.

♠

The Chicago *Tribune* facetiously gives space to some queries from one Marcus Millar, of Blue Island, which are funny enough to quote:

> Why, why can brilliant, repellent Mrs. Fiske do no wrong—her relatives ditto; no matter how uninteresting?
>
> Why do impudent, insolent, egotistical Ethel Barrymore and her impudent brothers; also John Drew, the perpetual bore, always pass muster, because they come of theatrical stock?
>
> Why is awkward, weepy, and sepulchrally affected Chrystal Herne called an actress, because she happened to have a father who—however talented he may have been—cannot come out of his grave and do her acting for her? It's a pity some one doesn't intone her graveyard elocution for her, in some remote mountain fastness.
>
> Why must we be afflicted with the English-born Henry Miller, and his infernal triangle plays? And why the English Pinero crammed down our throats, though his plays never rouse one worthy emotion? And why is Dr. Seelig called a new stage type when he is only the warmed over stage "friend" of former days? And why is Grace George permitted to stay on the stage—even though her husband can buy that glorious privilege for her yearly?
>
> And why do our one-time dependable critics always rip a play if it gives them the slightest opportunity, to be cute and brilliant? And why—but it's no use; there is no end to my wonder.

We can only add, Why is Marcus Millar?

Moffett, Chicago.

THE "PONIES," IN OVER THE RIVER

Shakespeare from an Actor's Standpoint

BY IAN MACLAREN

IAN MACLAREN

THE actor presenting Shakespeare finds himself under great obligation to convey the enchantment and original beauty of Shakespeare's language. This is a responsibility which involves a special gift for a complete and true understanding of the great English poet. We are all familiar with the classic criticism of Hamlet, made by a youthful playgoer, who found it "too full of deuced quotations."

I contend that this youthful critic, without knowing it, had stumbled upon a very real difficulty which actors in speaking Shakespeare's lines have to meet. When reading the lines of an author whose words have been quoted in every tongue known to civilization, the actor's task is a sensitive one. Scarcely any one in that audience watching a Shakespearean play is unfamiliar with its lines. This attitude of the audience is at once a spur and a terror to the actor. In other plays written by modern authors the audience is chiefly concerned in the development of the play itself. In the classical play, more particularly in Shakespeare's plays, the interest of the audience is absorbed in criticising the reading of the lines, in the general interpretation by the actor of the masterpiece with which he is intrusted.

This is a reversion of interest, because the work of the dramatist being an acknowledged classic, is in itself beyond public criticism. The entire burden of the success or failure of a Shakespearean production, to my mind, falls upon the actors, compelling them to stand before an audience at the mercy of their own effort.

The actor's speeches in Shakespeare's plays, are the text of world-wide knowledge. He becomes merely an echo of thoughts and phrases which were uttered in generations passed, and which have never ceased their reverberations. In the transit of years, Shakespeare has been misquoted. To what base uses have his words been applied. "Sentences which seem to have fallen out of heaven," as Emerson puts it, have been perverted and made to serve the political cartoonist, the parodist, and that advertising gentleman who like the other devils can ever cite Shakespeare to point a moral in soap, or in medicine, or to poetize the delicate values of some hair restorer. I purposely refer to this imbecile phase of Shakespeareana, because it has its bearing upon the actor's responsibility. He so frequently finds it his task to restore to these hackneyed quotations that have been vulgarized by such usage, the flavor of their rarity. Since the sense of ridicule like a tormenting imp stands always on the heels of the sublime, the Shakespearean actor must to the utmost impress his audience with a conviction of his poetic sincerity, adding thereto the mighty influence of a powerful personality.

These impressions, which few serious actors in Shakespeare have escaped, are the many pitfalls confronting him in Shakespeare's lines. Profoundly important he finds it to reclothe Shakespeare's passages with something of the purity of their virgin freshness.

After all, however, this is an elementary difficulty and one which is more or less subservient to the character and humor of the audience. I have been fortunate in my appearances in Shakespeare in England, to play before audiences who witnessed Shakespeare's work with all the affectionate reverence due to a great master. These are the audiences that make an actor's task an easy one; that make him feel that like himself they are in harmony with his own reverent regard for the lines he utters.

The Shakespeare stage-land is a thing apart from the Shakespeare of the study. The interpretation of his characters on the stage is very different from a mere reflection of them obtained by the reader, and here we come to the chief requirement of the Shakespearean actor, the very head and front of the difficulty he has to face.

In nearly every other form all plays, whether classical or modern, achieve a development of character under the pressure of a given chain of circumstances. Even in the plays of Sophocles this method is adopted.

Not so in Shakespeare.

Nearly all Shakespeare's characters create the circumstances of the play. Therefore, in place of a half portraiture or shadowy outline of some aspect or phase of character, we have in Shakespeare the very heart of human nature laid bare before our eyes, with all the working of its conflicting passions and emotions. Carlyle has defined this quality, when he wrote:

"The things Shakespeare looks at reveals not this or that face of it, but its innermost heart and generic secret."

So the actor desiring adequately to interpret Shakespeare is called upon not merely to display a few varying emotions arising from incident, but to expose the workings of the soul which, as in Hamlet, Othello, or Macbeth, is in himself the mainspring of the action of the play, or, in the case of lesser parts, has its due and proportionate influence on the development of the story. Shakespeare imposes a task upon the actor for this reason to which unraveling of other dramatists is mere child's play. The Shakespearean actor has to interpret characters, presenting not one aspect, but a diversity of aspects; characters passing

"From grave to gay, from lively to severe."

Shakespeare's characters assume every variety of sensibility, palpitating in turn with hope and fear, gaiety and despair, until, in some cases, the whole gamut of human feeling finds expression in the compass of one masterly creation.

Macaulay in one of his essays truly estimates the baffling and elusive nature of Shakespeare's principal characters, from an actor's point of view.

He says:

"The silly notion that every man has one ruling passion, and that this clue, once known, unravels all the mysteries of his conduct, has no countenance in the plays of Shakespeare. There man appears as he is, made up of a crowd of passions, which contend for the mastery over him, and govern him in turn. What is Hamlet's ruling passion? Or Othello's? Or Henry the Fifth's? Or Wolsey's? Or Lear's? Or Shylock's? Or Benedict's? Or that of Cassius? Or that of Falkenbridge? But we might go on forever."

There are innumerable instances which would bring to notice the gigantic nature of the task confronting the actor who would give a true portrayal of any one of Shakespeare's complex characters. The actor must think out his own salvation for himself, being ever mindful of the fact that he is essaying parts encumbered with traditions, readings and stage business, which in many cases have only been adopted to suit the mannerisms of individual actors, having no authority in the text, and which, moreover, employed without discrimination, may be entirely unsuited to the temperament and style of the actor who hopes to benefit by them.

I think we actors, those of us who presume a portrayal of Shakespeare's leading characters, used to remember that in doing so we are associating ourselves with the prehistoric giants of our profession—actors like Garrick, Kemble, Kean, Macready, and Irving.

What an overwhelming responsibility is that of the actor's in a Shakespearean play!

May we use every endeavor to uphold the traditions of those greater Shakespearean actors who have passed into the Valhalla of stage history. May we prove worthy of them, worthy to be the mouthpiece of the words their lips have uttered, and which our immortal Shakespeare wrote.

Ian Maclaren.

BOOK REVIEWS

FRANZ LISZT, by James Huneker. Published by Charles Scribner's Sons, New York. 1911. Price, $2.00.

The Liszt centenary has been widely celebrated this year in music and in literature. To the latter, James Huneker has contributed a volume that is of importance, though it is in no sense an official biography of the picturesque composer, who stirred Europe for half a century or more. In doing credit to the Hungarian genius Mr. Huneker escapes the besetting sin of biographers who are blinded to defects and limitations of their subjects by their proximity. Mr. Huneker keeps Franz Liszt at arm's length, faithfully describing both lights and shadows in his character and in his creative ability. All this is done in a spirited, touch-and-go style, often interlarded with allusions and items that display a wide erudition. Consequently the volume assumes the aspect of a series of more or less brilliant essays, instead of a substantial account useful for reference. Sufficient seasoning is afforded by the space allotted to the ever recurring scandals that stand like mile posts in Listz's life, for they all seem to have had a bearing on everything he did. The book will be chiefly interesting not to the casual reader, but to the public, that already knows Liszt at least superficially.

CATALOGUE OF PLAYS, by Sanger and Jordan. Published by Sanger and Jordan, Empire Theatre Building, New York city. 1911.

Sanger and Jordan, play brokers, have issued an interesting and useful catalogue of the plays at their command. Besides the titles and authors, it contains the original casts.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—THE WEDDING TRIP. Tastefully scored musical comedy.
Casino.—SUMURUN. See below.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—GERTRUDE ELLIOTT in WHITE MAGIC. Reviewed next week.
Daly's.—THE ROSE OF PANAMA. See below.
Empire.—ETHEL BARRYMORE in THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER in TAKE MY ADVICE. Regulation Collier comedy.
Gaiety.—ELSIE FERGUSON in THE FIRST LADY OF THE LAND. Historical setting for popular star.
Garrick.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Old favorite in old-fashioned comedy.
Globe.—EDDIE FOY in OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—THE MILLION. Speedy French farce.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—MADAME SIMONE in THE RETURN FROM JERUSALEM. Good cast in interesting play.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—LOUIS MANN in ELEVATING A HUSBAND. See below.
Lyceum.—NAZIMOVA in THE MARIONETTES. Excellent acting of conventional comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—BEN-HUR. Beautiful spectacle.
New York.—JEFFERSON DE ANGELIS in THE PEARL MAIDEN. See below.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Variety, featuring Mordkin, Lopoukowa, and Pajitzkaia.

BOSTON.

Boston.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Stirring play of Southern mountains.
Colonial.—THE PINK LADY. Tuneful and amusing.
Hollis Street.—JOHN DREW in A SINGLE MAN. Drawing-room comedy.
Majestic.—MARGUERITE CLARK in BABY MINE. Brilliant farce.
Park.—THE COUNTRY BOY. Returning favorite.
Plymouth.—VIOLA ALLEN in THE HEREFORDS. See letter.
Shubert.—THE NEVER-HOMES. Spectacular musical production.
Tremont.—ZIEGFELD'S FOLLIES OF 1911. Showy variety.

PHILADELPHIA.

Adelphi.—BARON TRENCK. New musical comedy.
Broad.—MAUDE ADAMS in CHANTECLER. Satire of the farmyard.
Chestnut Street Opera House.—KITTY GORDON in THE ENCHANTRESS. Fresh from New York run.
Forrest.—FARNUM BROTHERS in THE LITTLEST REBEL. Excellent war drama.
Garrick.—GET-RICH-QUICK WALLINGFORD. Popular and amusing.
Lyric.—EVERYWOMAN. Modern morality well staged.
Walnut.—THE COMMUTERS. Clever comedy.

CHICAGO.

American.—HANKY PANKY. Lew Fields's burlesque.
Blackstone.—PASSERS-BY. Pretty, romantic comedy.
Chicago Opera House.—MARGUERITA SYLVA in GIPSY LOVE. Excellent music.
Cort.—VICTOR MOORE in SHORTY MCCABE. Comedy of ex-prize fighter in society.
Colonial.—CHRISTIE MACDONALD in THE SPRING MAID. Very popular.
Garrick.—MARIE CAHILL in THE OPERA BALL. Opera bouffe with "coon" songs.
Grand.—POMANDER WALK. Idyllic romance.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—LAMBARDI ITALIAN GRAND OPERA COMPANY. Repertoire of popular opera.
Illinois.—RALPH HERZ in DR. DE LUXE. Old friend back in town.
Olympic.—THE WOMAN. Political melodrama.
Powers.—THE SCARECROW. New England comedy of witchcraft days.
Princess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—THE GREYHOUND. Striking melodrama.

CASINO—SUMURUN.

Wordless play in nine scenes, by Frederick Freksa, with music by Victor Hollaender. Produced by Winthrop Ames, on Jan. 16.

The Sheik	Paul Conradi
The Young Sheik	Hans Felix
Sumurûn	Camilla Eibenschütz
Sumurûn's Maid	Susanne Herzog
Nur-al-Din	Fritz Feher
The Hunchback	Emil Lind
The Beautiful Slave	Leopoldine Konstantin
An Old Woman	Frau Marie Von Bülow
The Janitor of the Bazaar	George Hoetzel
The Slave Dealer	Franz Dworsky
The Chief Eunuch	Albert Karchow
Nur-al-Din's Attendant	Ernst Matray
First Lady of the Harem	Grete Bendorf
Second Lady of the Harem	Marietta Reimer
Other Ladies of the Harem	Gretchen Ritter, Rosa Remi, Marie Dina, Gretchen Buse
A Negro	Herr Nicol
Another Attendant of Nur-al-Din	Louis Seel

With a great deal of modesty, which gave full credit to Professor Max Reinhardt, the original producer of Sumurun in Berlin, to Victor Hollaender, the composer and conductor of the music, to Frederick Freksa, the author of the plot, to Ernst Stern, the designer of costumes and scenery, to Richard Ordynski, the stage-director, and to half the cast, resplendent in capital letters—with all this array of obligations acknowledged, Winthrop Ames has brought to New York one of the recent sensations of Berlin and London, and it is a pleasure to say that the whole affair does him credit.

Although Sumurun is avowedly something to look at, the pantomime narrates a story of the wonderful Arabian Nights variety—not a particularly pretty story, when you stop to think of it, but a sufficiently dramatic one to keep your interest stirred. The verb *amare* is conjugated in every form, and especially in the imperative. The hunchback, madly and hopelessly loved his "beautiful slave of fatal enchantment," who was no less madly but somewhat more hopefully pursued by the young sheik. Unfortunately the older sheik felt the same way about the brazen creature and purchased her from the reluctant hunchback to flaunt in the face of his erstwhile favorite Sumurun. In despair at the departure of his slave, the hunchback tried to commit suicide, but the poisonous pill stuck in his throat and threw him into a lethargy, which lasted until his devoted old relative tickeled his nose and caused him to cough up the pellet. Meanwhile, his supposed corpse had led a lively career in various hampers and boxes, so he woke up in the sheik's palace, whither he had been transported with Sumurun's lover, a handsome merchant named Nur-al-Din. Following his slave up a spiral stairway, he saw her enticing the young sheik to kill the sleeping father, and he foiled the conspiracy by waking the older sheik. This impulsive parent cut his son's throat, and then, led by the expiring son, descended to the harem where Sumurun was entertaining Nur-al-Din. Although the merchant hid, he popped out to save Sumurun from the sheik's wrath, and would have gone speedily to meet his ancestors had not the hunchback vengefully stabbed the old ruler, and left Nur-al-Din to run off with Sumurun.

Despite the elemental nature of the story, the production is not a bit like Kismet, with which one would naturally be inclined to compare it, and the difference lies not so much in the absence of dialogue, which one never misses, as in the scenic effects. These are absolutely simple, with the simplicity which Gordon Craig has been preaching for years, and which found few active believers outside of Germany. Everything is treated decoratively, with a sort of Maxfield Parrish effect—only more so. The scenes are likes pages from *Jugend* or *Simplicissimus*. Lines are straight, and crude colors are massed in broad, flat expanses. The closing scene of the first half exemplifies the style most strikingly, for it consists of three colors—a frieze of pure white, with the black, shadowy palace behind it, against a dark but brilliant blue sky. The fantastic characters cross the stage before this white background, like animated decorations on Keats's famous Grecian urn. The yellow harem, with its spiral staircase running up to the two corridor balconies, one above the other, is another example of the same poster style. The sheik's chamber was executed by utilizing light in an identical fashion. A huge lantern, hung from the centre of the ceiling, shed its glow slantingly down filmy white draperies leading from it to the bed whereon he lay asleep with the slave, and the guidance of the light and, the eye left the remainder of the stage in obscurity. The pink walls of the palace, the straight stairway in the merchant's shop, the blue windows of the hunchback's theatre, are things which you find in books of fairy lore, but which you don't see in the playhouse. The flowery pathway extending from the middle of the footlights over the heads of the audience to the rear of the auditorium is more a novelty than a necessity for this play, although Nur-al-Din and his fellows made their initial entrance by it, and finally retired along its course.

After walking slowly through the house and seating himself before the still lowered curtain, Nur-al-Din spoke the prologue, the only words of the evening's entertainment, inviting the spectators to see how he won his wife, and couching the invitation in English with an alluring German accent. Nur-al-Din was so good to look upon and conducted himself so modestly until Sumurun began to hold back that he charmed the entire houseful. That was one manifest advantage of importing Professor Reinhardt's company from Berlin; you knew nothing about the actors themselves and never were distracted from what they were doing by the remembrance that you had seen any of them eating prosaically in a restaurant like other people, or that you had read their public sentiments on the value of dramatic schools, or what not. Fritz Feher was simply the handsome Nur-al-Din, just as Emil Lind was inseparable from his hump and his chalk-white face. None of them did anything you wished they would not do; they were inhabitants of a bizarre land about which you had no preconceived notions, and about which you had to take their eloquent actions as your only standard of judgment.

With the possible exception of the pathetic old hunchback, none of the leading characters exhibited admirable morals, but they were consistent in their wickedness and the actors made them strikingly individual. Even Paul Conradi and Hans Felix developed into genuine sheiks before receiving their quietus. Leopoldine Konstantin, a boyish figure, was eminently suited to the role of the enchanting slave who distributed favors impartially. Camilla Eibenschütz, at first a flirtatious Oriental girl, became a secretive and dangerous woman under the stress of her amours. Some of the others, less varied by light and shadow, were effective figures within the limitations imposed upon them by the play. Susanne Herzog as the beautiful maid, Frau von Bülow as the snake charming hag, George Hoetzel as the jiggling janitor, Albert Karchow as the corpulent eunuch, Ernst Matray and Louis Seel as the timorous and nimble attendants of Nur-al-Din diversified the picture without ever making it untrue to itself.

In the midst of all this color and activity one is apt to forget the music. It is worth listening to, however, for it explains moods and passions, and describes what is going forward. Motifs are repeated freely for various characters, and occasional themes are introduced for special episodes in the action—such as the curious clinking for the fight between the sheik and Nur-al-Din. Herr Hollaender has simulated the monotony of Oriental music without ever becoming monotonous. In that respect he has emulated the spirit of the performance, which discards one of the chief assets of drama—the spoken word—and relies successfully upon the deft artifice of the scene painter and the artistry of the pantomimists. Every one will wish to see Sumurun.

GRAND OPERA HOUSE—A MAN AND HIS WIFE.

Play in four acts, by Samuel Shipman. Produced by A. H. Woods, on Jan. 15.

Benjamin Clarke	Thomas E. Shea
Seth Clarke	Charles E. Lake
Mr. Bradford	J. Irving Southard
Charles Langley	James J. Cassady
George Reed	Benjamin Luce
Samuel Grein	W. Lee Nichols
Officer O'Reilly	Charles F. News
Jim Mendall	William Dickerman
Butler	Harry Stanford
Mrs. Emily Clarke	Charlotte Burkett
Miss Elizabeth Baker	Pearl Ford
Mrs. Bradford	Alice Endres
Cousin Emily	Emily Salsbury

Thomas E. Shea, known far and near as interpreter of the Henry Irving successes, The Bells and Dr. Jekyll and Mr. Hyde, opened his week's engagement at the Grand Opera House with a new play by Samuel Shipman, co-author of Elevating a Man, Louis Mann's present starring vehicle. A Man and His Wife has the qualities which would make it popular on Eighth Avenue, but was quite too naive for Broadway when it was produced on Sept. 16, 1907, at the Majestic, under the name of The Spell, with David Kessler and Ida Conquest. It concerns a banker, Benjamin Clarke, whose wife, rather unsteady but without malice, falls in love with another man, George Reed. There is a run on the bank of which Clarke is president, precipitated, as it develops later, by Reed. Clarke holds out against him, and finally, of course, defeats him. After that, in the true method of melodrama, which disregards probability for the sake of situation, everybody meets at the Clarke homestead in Maine; the wife, whom the banker had driven from home; a spooney young couple, who had gone up to Maine to be married on a day which, without any intention on the part of those implicated, turned out to be the fiftieth anniversary of the old man Clarke's marriage and also the wedding anniversary of Clarke himself. The villain, dogging the banker's footsteps, also turns up for purposes of stirring up the audience. The wife wanted him "orrested," but they decided to terminate happily.

Mr. Shea thrilled his audience several times, although he was a mere banker. Charlotte Burkett was the wife, and Benjamin Luce, a picturesque villain. The acting was not lacking in precision.

IRVING PLACE—EINER VON UNSERE LEUT.

Farce in five scenes, by C. F. Berg. Revived by Gustav Amberg, on Jan. 18.

Isaak Stern	Adolf Link
Frühauf	Adolf Heine
Ernestine	Clementine v. Pothy
Ducker	Ernst Robert
Tante Gorlischek	Lina Hänseler
Schabel	Felix Marx
Kraus	E. Ehrhardt Platen
Stössel	Christina Rub
Sternfels	Georg W. Pabst
Berger	Eugen Keller
Fräulein Diskant	Frl. Funk
Eine arme Frau	Frl. Adamsky
Ein Dienstmädchen	Frl. Brockmann
Peter	Frl. Pressburg
Pereles	Herr Düring

After an absence of twelve years Adolf Link, a popular comedian of that period, returned to the Irving Place Theatre on Jan. 18, for a limited engagement. Since his last American appearance he has become the court comedian of the Grand Ducal Theatre at Weimar, Germany, and only recently celebrated his fiftieth anniversary as an actor as well as his sixtieth birthday. A well-filled house of old friends with a large sprinkling of the younger generation accorded him an enthusiastic welcome.

As his opening bill, Berg's farce, Einer von unsere Leut (One of Our People) was revived. It is to be regretted that so weak a selection should have reintroduced Herr Link to the German playgoers. A more disjointed and meaningless composition could not have been chosen, and that it should have been a drawing and entertaining card in its younger days is inconceivable. The star with all his talent had difficulty in rousing the audience from the depression into which the piece had cast them.

Though the years have rolled on, Herr Link has not kept pace with them, for we find the Link of to-day as graceful and as agile as the Link of a generation ago. The art of terpsichore has not forsaken him, as he demonstrated; his methods are easy and his ready humor suited him capitally as the big-hearted, clothes-peddling Jew, Isaac Stern. Herr Link achieved a large personal success and his efforts were appreciatively encored.

The supporting cast strove manfully to render "first aid," but most of the work went for naught. Ernst Robert, Christian Rub, Eugen Keller, and Adolf Heine were more or less successful in creating a small amount of interest.

DER STOERENFRIED.

A more pleasing entertainment was that offered by Richard Benedix's delightful comedy, Der Stoerenfried (The Agitator), which was presented as Adolf Link's second bill on Saturday, Jan. 20. This amusing play, built around the everlasting mother-in-law problem, proved as big a laugh provoker as of old, and provided Herr Link with a congenial role in the old father, who has to act as general peace maker. He played the part splendidly, exemplifying every amiable trait of the old gentleman, and endeared himself to the hearts of a crowded house. Most ably was he supported by Georgine von Neuendorff, Clementine von Pothy, Erich E. Platen, and Lotte Diener.

LIBERTY—ELEVATING A HUSBAND.

A domestic comedy drama in four acts, by Clara Lipman and Samuel Shipman. Produced by Werba and Luescher, Jan. 22.

Charles Sample	Louis Mann
Herbert Duncan	Conway Tearle
Frank Forsythe	Leslie Kenyon
Professor Topfer	Charles Halton
Florence Elwood	Jessie Carter
Letty	Emily Ann Wellman
Mrs. Sample	Marion Holcombe
Mrs. Kate Muhren	Mathilde Cotrelly
Professor Benson	J. Homer Hunt
Professor Cox	Howard Scott
Professor Del'Oro	Edward E. Horton
Henry	Sterling H. Cheseldine
Alice	Clara De Witt
Bessie	Beatrice Bentley
Joe	Mell Hecht

When Clara Lipman writes a play for Louis Mann and calls it Elevating a Husband, the chances to make jokes are so obvious that it is a shame to take them. Especially if you've seen the play. It is a naive patch-work affair, compounded of real human stuff, the rankest theatricalism, and a bit of everything between. There is an idea behind it that could have produced a vital, interesting drama—a refined, educated girl, who marries a self-made man, good-hearted, but of no education or refinement at all, and the conflict that ensues between her standards and lies, until trial and experience have adjusted them to each other.

Letty is a music teacher and Charley Sample the successful owner of several five-and-ten-cent stores, and they live in the same boarding house. Sample is just a genuine, honest fellow, devoted to his mother, and a pattern of all the simple domestic virtues. Letty loves him, seeing the sterling qualities beneath his crude exterior, and she worries him with the intention of educating him up to her own level of culture. But as Mrs. Sample she puts an uncomfortable emphasis on dressing for dinner and a knowledge of Schopenhauer, and the domestic wheels run less and less smoothly, till a handsome villain whom Charley has befriended to the extent of making him manager of the Sample stores, wrecks the whole establishment by embezzling his employer's money, and saying that he is the man Letty really loves. So Charley disappears, gets a wonderful two years of culture, and comes back to find that his wife has been faithful and loving all the time.

The trouble with it is that the people aren't real, and the authors haven't known how to work up their material. The boarding house scenes should have been delicious comedy—what Clyde Fitch could have done with them!—and they are only crude. And the "cultured" people who talk Schopenhauer and play Beethoven before dinner—such monstrosities do not exist. The theatrical situation at the end of the third act has no logical connection at all with the character of Charley Sample as it has been shown in the earlier scenes; being false, it loses all its hoped-for dramatic effect. The whole thing wobbles because it was written with an eye fixed across the footlights instead of upon real life. The characters and the situations are both unreal.

Louis Mann keeps Charley Sample from being absolutely tiresome, which is a kind of triumph. Here is an actor with a real gift for characterization and a power to bring laughs or tears that need only training to put him among the musical comedy men who have achieved eminence as serious artists. But he does need training—and he needs a good play. Conway Tearle—who seems fated to be a polished villain—makes Herbert Duncan seem less impossible than he really is and rises far superior to his part. Emily Ann Wakeman isn't experienced enough to do as much with hers, but it would take genius to make Letty human. Mathilde Cotrelly worked nobly to be a comic boarding house keeper. It isn't her fault if she isn't the real thing. Leslie Kenyon has the only clever line in all the would-be-smart dialogue of the second act, and he leaps upon it with a gusto that shows what he might do if he had the chance.

Elevating a Husband needs a bit of the yeast that is called truth to nature. Being without it, it is a pretty soggy concoction.

NEW YORK—THE PEARL MAIDEN.

Musical comedy in three acts, with libretto by Earle C. Anthony and Arthur F. Kales, and with score by Harry Ruracher. Produced on Jan. 22.

Anaka	Davis Wheeler
Veritas Sharpe	Charles J. Stine
Jack Sharpe	Richard Taber
Loraine	Elsa Ryan
Pinkerton Kerr	Jefferson De Angelis
Bob Norris	Burrell Barbaretto
Peg Leg Jukes	F. Holmes
Cockeye Morgan	L. J. De Bold
Vincenzo	Walter Lysat
Bilge	H. Bergman
Nadine	Flora Zabelle
Kaliko	Charles Prince
Talulu	Daisy Leon
Alfonse	Henry Bergman
Gideon Slim	Jerry McAuliffe

Once upon a time The Pearl Maiden probably rejoiced in a real plot, but after the composer and the discomposer finished rearranging it the plot lay mangled and dying, only occasionally starting into life when circumstances necessitated something of the sort. The remnants vaguely relate what happened to the Sharpe family on their visit to Mona Island, where Pinkerton Kerr was acting as U. S. Consul. To the eldest Sharpe, who was searching for a rumored pearl bed, Pinkerton sold a bogus field in exchange for a yacht by which he and Nadine, the pearl maiden, might escape from the island. Jack Sharpe took charge of Talulu, the native princess who had saved Pinkerton from her cannibal father, and Loraine Sharpe was married by the consul to Bob Norris, who had intelligently followed her for this purpose. That covers the essentials of the story.

The production has been quite prettily clothed by numerous men. Harry Auracher has thought out some tuneful, easy music, at least one number of which, "If One Little Girl Loves Me," he is determined the audience shall not forget. He chose his show song wisely, for it is catchy enough to please through one evening—and possibly longer. Musically, other numbers, such as "The Pearl Maiden," "Coral Isle," and "I Am Lonely for You," are more worthy, although they are not so repetitious and consequently not so adapted to the street singer. The lyrics for these sentimental songs also showed considerable poetic talent of the stained-glass-window variety. The comic lyrics like "Our Morals Are Most Refined," were commendable as far as they were intelligible. Mr. Anthony and Mr. Kales did not scintillate in their dialogue, although it was pervaded with humor of the milder sort, which is much harder to construct effectively. The dances, arranged by James Gorman, had vivacity—which is fully as valuable as novelty—and the pony ballet roused a great deal of enthusiasm in the rear of the house. Theodore Reisig's scenery and costumes by the Orange Manufacturing Company were at least tasteful and left a cheerful impression, which is perhaps as much as could be expected of them.

After all these items had been attended to, there does not seem to have been much left for the performers to do, but nevertheless the programme contained a number of names associated in the public mind with appreciable salaries, a fact which indicated that the producer—whoever he was—wanted to do the right thing by his patrons. Aside from his good-natured personality, Jefferson De Angelis did not have much of a chance to win laurels. His one humorous scene in his bamboo cell was not particularly funny, although that could not be laid to his door. The make-up of the four loyal pirates was really the most comical thing in the performance, and these gentle cutthroats, played by Henry Bergman, F. Holmes, L. J. De Bold, and Walter Lysat, were genially amusing in the very best way—a sort of parody on the roaring sea-dogs of our childhood days. Beside them, Jerry McAuliffe's comic sanctimoniousness and Charles Prince's mock cannibalism did not ring true.

The voices in the cast average well among modern musical comedies, although that implies a tempered admiration for their vocal exploits. Flora Zabelle is easily the best of the lot, for she has fullness and animation of tone, and sang her two solos most intelligently. Daisy Leon worked hard to please her audience, with moderate success. Elsa Ryan had only a duet as her share of the score. Of the men, Burrell Barbaretto has a prepossessing voice and Richard Taber has a dapper personality, and the audience—it seemed—was quite as partial to the personality as to the voice. Both of the young men dance nimbly, however, and let their feet aid them in their appeal to patrons. The character songs of the pirates were spun off most satisfactorily, although—from the nature of the case—the words were not so clear as those of the solos—Miss Zabelle's, for example.

The Pearl Maiden starts so well it is a pity it couldn't keep up the pace, but mainly because of the spineless plot it seems at the end only a flimsy entertainment. Its commotion is dissipated before it gets anywhere. The performers themselves evidently enjoyed it, and that helped some.

DALY'S—THE ROSE OF PANAMA.

Opera comique in three acts, with libretto by John L. Shine and Sydney Rosenfeld, and music by Heinrich Berté, derived from Kroelenblut by Ignatz Schneitzer and Emerich von Gatti. Produced by John Cort, on Jan. 22.

Remy de Valmore	John J. McGowan
Angele	Anna Bussert
Sever	Mortimer Weldon
Andre Royan	Carrick Major
Jacinta	Chapine
Casterra	Tom Hadaway
Hiram Query	Will Phillips
Major de Molina	Joseph Parsons
Captain Arisa	Gerald Gordon
Lieutenant Pesaro	William R. Reid
Second Lieutenant Guirago	William C. Reid
Corporal	John L. Wheeler
Marcel Arranto	Forrest Huff
Anita	Reina Lazar
Celine Marinter	Fay Bainter
Uncle Billy	Teddy Le Duc

After a varied career out of town, during which more than one prima donna has been tried in the title-role, Jacinta, now termed The Rose of Panama, has finally appeared after an announcement that it had been definitely discontinued.

The story has merit. The president of a Central American Republic is tired of his labors as the head of a petty nation, and has determined to throw over the reins and go to Paris. His attempts to escape from his country are frustrated in amusing fashion. There is an insurrection on the isthmus, and of this uprising Casterra is the unwilling head. The colonel of the guards is about to marry Jacinta, a temperamental woman of mixed blood. His marital schemes are upset by the return to the country of Marcel Arranto, a cowboy, who has had a previous attachment for Jacinta. Marcel is restored to his former rank as captain of the guards at the instigation of the president's wife, who is interested in him to the extent of wanting to make her flirtatious husband jealous. Jacinta, wishing to marry the colonel, orders Marcel to leave; but he refuses, whereas she insults him and leaves in high rage. He swears he will make her repay the rebuff with a kiss, and keeps his word. Marcel then becomes involved with the wife because of the key to the state's secret vault, which she has given him. When Jacinta learns of this state of affairs she suspects Marcel of infidelity and denounces him to the president as a traitor. He is condemned to death, but gets off by offering to lead the troops in the battle with the insurgents. The president is banking all his hopes on the defeat of his party and the election of a new president, so he himself may escape to France. Of course the home army wins, Marcel is a hero, the president becomes resigned to remaining in his office the rest of his life, and Jacinta is reconciled to her first love.

The music is better than much of the comic opera recently heard, is expertly orchestrated, and has a great deal of verve. The waltz duet is one to carry on one's mind at listless moments, and "You Cannot Blame Me for My Spanish Blood" (Creole blood in the original German) has a great deal of swing and fire. The lyrics come perilously near being infantile; German comic opera librettos are admittedly saccharinely sentimental, but it is a mistake to try to adapt them to English by the employment of rhymes—oh, such rhymes!—as we all once used in our palmiest days as child poetasters.

Chiapine is admirably fitted to the title-role and displays all the necessary fire, with a good voice, but better acting. Marcel was well sung by Forrest Huff, a tenor who doesn't yell—really rather rare in light opera—and is thoroughly pleasing. Anna Bussert fairly breezes through the role of the wife, singing with charm and acting and dancing with great vivacity. She had the good sense to mumble some of the pitiable verse she was singing, which made it nice. Fay Bainter's liveliness was her strong point, and she had a good partner in Mortimer Welden. Will Phillips and Tom Hadaway were funny at times, and a youngster made merry in versatile manner sometimes called Terpsichorean.

The mounting of the piece is not pretentious, but thoroughly adequate. There was a nervous flag in act three, agitated vehemently by a concealed electric fan, which occasionally got erratic, but the lighthouse visible in act two, with its reflection in the water below, was effective.

WITEK RECITAL.

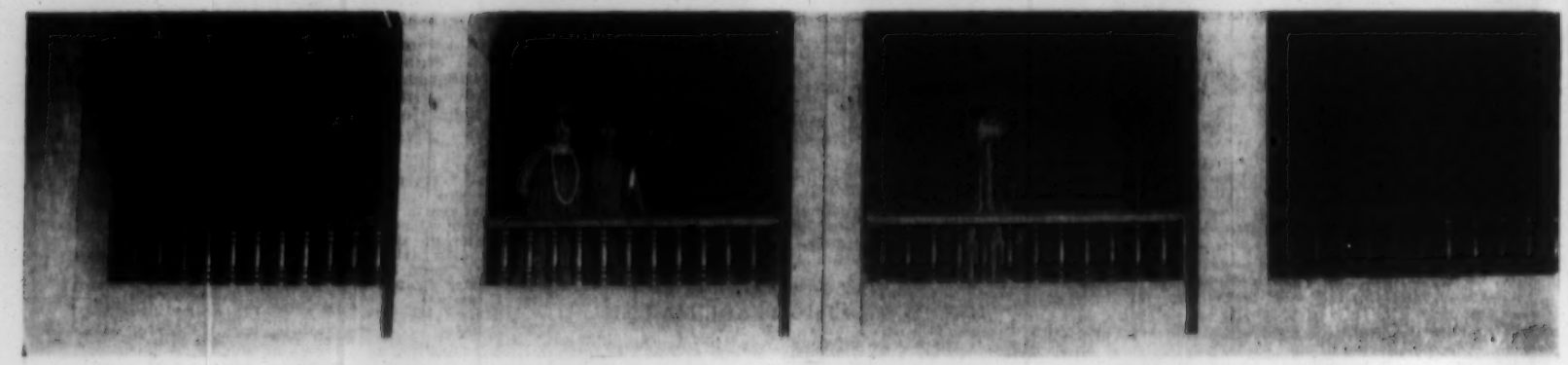
The concert given at the New Amsterdam Theatre on Monday afternoon by Anton Witek, violinist, and Vita Witek, pianist, contained a superb performance of Beethoven's Kreutzer Sonata, played with great delicacy and feeling by both artists. The Tschaikowski Sérenade Melancholique furnished Herr Witek a fine opportunity for tonal warmth, while the Wieniawski Polonaise in A major took the house by its fire and pyrotechnics. It is to be regretted that Frau Witek elected to perform the Liszt Don Juan Fantasie, which only a player of great power, and that a man, could make thoroughly interesting. They are both superlative artists.

EDMUND DAY'S DEATH.

After an illness of more than a month Edmund Day, author of The Round Up, Futurity Pat and the Genii, The Sheriff, and other plays, died Jan. 22 at his Brooklyn home. Diabetes is said to have been the cause of his death. He was born in this city forty-five years ago and leaves a widow and one daughter.

FELIX A. VINCENT.

Felix A. Vincent, one of America's oldest actors, died on Jan. 11 at his home on Central Park West of heart disease. He was born in England in 1834, and was the husband of Eva Vincent, the well-known actress.



AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Academy of Music Stock company last week performed Jim, the Penman. Theodore Friebus was masterful in the title-role, and Priscilla Knowles was effective as the wife. Julian Noa made a fine characterization as Captain Redwood. James J. Ryan was the only weak member of the cast. This week, The Virginian.

CRITERION.—Last night Gertrude Elliott opened at the Criterion in White Magic, a dramatization begun by the late David Graham Phillips, of the novel by that name. After the assassination of Mr. Phillips, the play was finished by R. Cooper Megrue. It is described as a romance, and in it Miss Elliott plays Beatrice Richmond, the woman who subjugates an obstinate "artist chap." The supporting company includes Julian L'Estrange, Alexander Scott-Gatty, Ben Johnson, George La Guerre, Edson Miles, Charles Dowd, Suzanne Sheldon, who has been playing recently in England; Ruth Chester, Suzanne Perry, a cousin of Miss Elliott's, and Florence Brian. The scenes are laid in New Jersey and in New York city.

FULTON.—The engagement of William Collier and his company in Take My Advice will come to an end at the Fulton Theatre on Saturday night, in order that Mr. Collier and his sister, Helena Collier Garrick, may be free for rehearsals of the Weber and Fields jubilee production.

GRAND OPERA HOUSE.—Rose Stahl is playing in Maggie Pepper this week at the Grand Opera House. The supporting company includes Frederick Truesdell, Lee Kohlmar, Marie Hampton, Natalie Jerome, Agnes Marc, Eleanor Lawson, Gretchen Lang, Walter Craven, Helen Dahl, Herbert Ayling, Percival T. Moore, William J. Kline, Marie Hudson, Albert Goldberg, and Franklyn Roberts.

LYCEUM.—Nazimova closes Saturday night. Next Tuesday Margaret Anglin will open in Henry Arthur Jones's new play, Lydia Gilmore. Miss Anglin's supporting company includes Gustav von Seiffertitz, John Blair, John Miltern, Lee Baker, Wilfred Draycott, T. C. Hamilton, Halbert Brown, Gertrude Hitz, Jane Tyrrell, and Winifred Arthur Jones. The action of the play takes place at Chelmsbury, an old assize town in the Midlands of England in the present day.

MANHATTAN OPERA HOUSE.—The attraction at the Manhattan Opera House this week is Gus Hill's cartoon play, entitled Mut and Jeff, a dramatization of the famous cartoons of Bud Fisher of the same name. The production abounds in knockabout comedy, catchy music and up-to-date songs.

METROPOLIS.—The Cecil Spooner Stock company played The Princess of Patches, the Southern comedy by Mark E. Swan, with interpolations in the way of songs and dances. Miss Spooner and Philip Leigh pleased in their rendition of the Turkey Trot. Retta Villiers, Howard Lang, and James J. Flanagan were all excellent, while Miss Spooner as Nettles made her customary hit. This week, Alias Jimmy Valentine, and next, Two Little Vagrants.

PROSPECT.—The Girl of the Golden West was the bill at the Prospect Theatre last week. The favorites of the company, Paul McAllister, and Irene Timmons, were both well received, and played their popular roles with finish and care. Lawrence Dunbar as Jack Rance gave a forceful performance. The rest of the cast were excellent. This week, The Gentleman from Mississippi.

THIRTY-NINTH STREET.—A special matinee of A Butterfly on the Wheel at the Thirty-ninth Street Theatre will be given next Thursday afternoon. The matinee is said to be arranged largely to give Lewis Waller, who is playing in The Garden of Allah, a chance to see a public performance of the former play, which he himself produced.

WEST END.—'Way Down East was presented at the West End Theatre last week, and this popular play was well received and well acted by an excellent cast, including Catharine Carter, Ella Hugh Wood, Warren Cook, and Ernst P. Evers. The many curtain calls and rounds of applause indicated the pleasure of the audience. This week, Wilton Lackaye in The Stranger.

GOSSIP.

The regular matinee performance of Reginald De Koven's latest comic opera, The Wedding Trip, at the Broadway last Wednesday, was a special benefit for the Babies' Hospital on Lexington Avenue and Fifty-fifth Street. The benefit was arranged by the Ladies' Board of Managers of the Hospital, and a considerable sum of money was raised for this very worthy institution. Two years have passed since the last benefit for the hospital.

Adolf Link, one of the most famous of contemporary German comedians, arrived in America last week aboard the steamer *George Washington*. Gustav Amberg, who is managing the German company at the Irving Place Theatre, has engaged Herr Link for a special limited engagement of two weeks only in a comedy entitled One of Us.

A House Divided, by H. S. Sheldon, author of The Havoc, will be produced by Randolph and Novambere, at the Whitney Opera House, Chicago, on Jan. 29. The cast includes Dodson L. Mitchell, Ralph Morgan, Sydney Ainsworth, Lafayette S. McKee, Mrs. Harriet Otis Dellenbough, Gladys Wynne, Alice Seymour, and Marcia Harris.

The National Alliance for the Protection of Stage Children, of which Augustus Thomas is president, will give a testimonial at the Century Theatre on the afternoon of Friday, Feb. 9, for the benefit of stage children.

Madame Simone, who is appearing at the Hudson Theatre in The Return from Jerusalem, presented a one-act play at the home of Mr. and Mrs. W. K. Vanderbilt Jr., last Sunday evening. The play was a translation of Les Coteaux du Medoc, by Tristan Bernard, and was acted by Madame Simone and Arnold Daly. Later in the evening the distinguished French actress was heard in some short readings in her native tongue.

Robert Edeson closed his tour in The Arab on Jan. 13, at the Powers Theatre in Chicago.

During Kitty Gordon's illness last week Venita Fitzhugh took her place in the cast of The Enchantress for a few performances.

White, N. Y.

The Sheik Discovers Nur-al-din with Sumurun

FINAL SCENE OF SUMURUN

THE MATINEE GIRL

EVEN our amusements are being made easy in these luxury-stamped times. Bayard Taylor while he was a poor student taking views afoot in Europe met on the banks of the Rhine an elderly couple fast asleep in a carriage, while a large-eyed, long-haired artist sat at the back of the vehicle sketching rapidly the romantic vistas of the storied banks. He told the traveler afoot that the slumbering occupants had hired him to sketch for them the scenes which they missed while asleep.

As easily as this elderly English couple took their travel we may enjoy our theatregoing. Sumurun requires no mental gymnastics in the following. The picture play is shouldering the dialogue play for first rank. Gestures and facial expressions, aided here and there by music, make the story clear as a running brook. But lest that be not quite crystalline there is a full story well told in a booklet which one can read five minutes before the curtain goes up. And should not these living pictures enable an auditor to keep awake the music becomes noisy enough at the climaxes of action to awaken him.

Sumurun convinces us how much conversation is wasted. The bewitching slave girl needs no vocalization of her silent enchantments. Nor do the handsome young merchant and the sheik's favorite in their universal love story.

But Sumurun convinces of another truth, how much better we mount a play in this country than do our European rivals. The poverty of the settings caused a smile at once good-natured and superior to overspread the face of the good Americans in the audience. George Cohan, please lead in waving the flag.

Eddie Foy is filling the smart Globe Theatre with smart folk these nights and afternoons, with his musicalized Man from Mexico, rumors of panics and hardest hard times to the contrary notwithstanding. Unlike some of his peers Mr. Foy's star is in the ascendant. Better to wax gradually from a small beginning than to rise suddenly and quickly wane. I recall being one of a shivery, tiny audience in Chicago, that was induced to see Eddie Foy in Off the Earth when both play and player were next to unknown. The large, delighted audience at the Globe enjoying the spectacle of Eddie Foy mellowed by success was a pleasant contrast to this dismal memory. One secret of the Foy success is that this fun-making star has a benevolent brand of mirth. He is chummy with his audience. He beams good nature at it and it beams good nature back.

He made a curtain speech at his last matinee. Literally reported it was this: "Ladies and gentlemen, we are delighted that you like us and our play so well. M-m-m ch-ch." It sounded like baby confidences or Choctaw complaints, but he retired grinning, and the audience grinned back. He and his audiences always understand each other.

Beverly Sitgreaves has turned actress-manager. In conjunction with Pilar Morin she will give on Tuesday, Feb. 13, at the Hudson Theatre, a novelty in dramatic entertainment on the New York stage. It will be a "matinee Francaise." Every word spoken will be in French. Besides Pilar Morin's L'Enfant Prodigue and The Actress, Miss Sitgreaves will have the assistance of Jose Rubin, the only member of Madame Bernhardt's company who stayed behind when she sailed for France last June. Mr. Rubin will give a comedy monologue. Miss Sitgreaves will appear in a playlet Sarah Bernhardt enacted in 1869. There will be the music of French composers.

There is a Kindling Club. No, it has no bearing upon recent cold weather, but was organized by Samuel Merwin, Will Irwin, Arthur Bartlett Maurice, and others to endeavor to keep Charles Kenyon's play, with Margaret Illington's admirable interpretation in town. Since leaving Daly's Kindling has been playing the combination houses about New York.

I know that pessimists say women on the success heights ignore the women who are climbing toilsomely its upward slopes. But ponder this story. It concerns Mary Garden and Priscilla Knowles, the leading woman of the Academy of Music stock company. Recently the company received due notice that it was to present Cinderella. "Due" notice the manager thought it, at least, but Miss Knowles, now in her seventy-fifth consecutive week in the company, having established a record of womanly endurance, or of perpetual motion, as you like, wondered how she should correctly costume her part of Prince Charming. "If I only had an hour or two to look about," she said, but while a woman who is playing twelve performances a week may have plenty of money she is a pauper as to time. How should she study up "periods" when she had to sit up all night with ice-enwrapped towels about her head to learn her new parts? Suddenly a flash. She would write Mary Garden. A wistful little three-line letter "from a stranger" told her plight to the prima donna. "Perhaps she will answer it. If she doesn't——." The alternative trailed away into despairing silence.

By return mail came a cordial note from Miss Garden and with it large photographs showing the costumes worn by the singer in her role of the prince in the new opera Cendrillon. So there is a new saint in Miss Knowles's calendar; a saint whose alternative title is Thais.

Bangs, N. Y.

GEORGE M. COHAN AND FAMILY

One night recently during the finale of The Little Millionaire at George Cohan's Theatre a tiny girl in an ermine coat, an ermine cap and carrying an ermine muff that rivaled herself in size, moved out from the dusk of the wings into the spotlight, and, grasping the hand of the author, star and owner of the theatre, joined him in his bows to the audience.

Mr. Cohan's "I thank you—my father thanks you—my mother thanks you—my sister thanks you"—may be amended to "my wife thanks you—my daughter thanks you—both our daughters thank you."

The little maid who joined Mr. Cohan in his obeisance to the audience was Mary Agnes Cohan, aged three. The occasion was her first visit to any theatre. At home, this little maid in ermine will tell you, is another little girl. "littler ner me," who has attained the age of two. The younger Miss Cohan is her grandmother's namesake, as the older one was her mother's. Both children have inherited their father's taste for music. Each creditably "carries a tune." Santa Claus' last gift, a baby grand piano, encourages the cultivation of that talent. Helen Frances already exhibits proof of having inherited the paternal sense of humor.

The Little Millionaire's children are being reared with all the advantages of other millionaires' babies. Their play-room in the family home at Seventy-fifth Street and Central Park West resembles the toy floor of a department store in the holidays. Since they began to frame their first word they have had a French governess. They are out-of-door little ones, no faces being seen oftener in perambulators, automobiles, or atop, sturdy, little, trudging figures, than George Cohan's little daughters.

Tantalizing resemblances are in the Broadway air. Who that saw Madge Titheradge in her mimic evolution from a frivolous wife of an ambitious man to a frantic, tortured woman in A Butterfly on the Wheel, was not reminded of Isabel Irving part of the time, and Gertrude Elliott the rest? And Melville Stewart in Over the River showed now-you-see-them-and-now-you-don't facial resemblances to Lillian Russell.

Otis Skinner revels in a new adjective, not coined but borrowed. It is "knowledgest," and describes those persons who well-nigh burst with knowledge, and so impress the sum of that vast sum of information upon us that we, overwhelmed, feel unworthy to inhabit the dust with our brother and sister worms.

Macklyn Arbuckle, since writing The Reform Candidate, has acquired the true author's preoccupation. You have to shout at him three times and utter a "tiger" to attract his attention on these midwinter days when he walks from Twenty-seventh Street to Sixty-third Street, hands behind him, shoulders bent, his brow puckered in terrific cerebration. And these be only the beginnings of his authorship.

Alice Ives, denying the rumor that she is writing a book, and acknowledging only the authorship of a play and three poems, as the sum of her Winter activities, declared she could "only write plays."

"Only write plays," repeated an envious scribbler. "Think of the profits in them! Besides, who that writes books ever heard the witching shout, 'Author! Author?'

"And who has ever heard it forgets how she nearly fell into the bass drum, nor how the stage-manager's hoarse order, 'Farther, farther front,' sounded like an invitation to tumble over a precipice."

While no one in the audience lost his voice acclaiming the return of The Girl in the Taxi under another name, Sallie Fisher, the prima donna, received a welcome that stamped her, and showed that she had made her individual stamp on Broadway, as a metropolitan favorite. And there was no voice to cavil at the recognition. In appearance Miss Fisher suggests, did nature permit such genealogy, that she might have had Georgia Caine for one parent and Christie MacDonald for another. There is a great deal of the Georgia Caine diablerie and just a dash of the MacDonald demureness in her acting. But she sings like herself and that is good singing. Her voice is lark-like and well schooled, and her dancing better than the average. She exudes youth.

It would require not many fingers more than those on one hand to count the years that have intervened since she was a rather spoiled mite, the fast-growing, awkward, saucy little daughter of the keeper of a family hotel in Salt Lake City. There were prophecies then in the air about the possibilities of her voice, but even the fond, proud mother, who has always been the same sheet to the windward for her daughter's career, as has Mrs. Bierbower for Elsie Janis, doubted any development into facial attractiveness.

"It's too bad Sallie is so plain," sighed family and friends. No one could deny that Sallie Fisher was an ugly duckling. Yet years, intelligence, good dressmakers and gifted milliners have so wrought their magic that last week I overheard from one of the prettiest and smartest women in the audience, the exclamation, "Isn't she pretty?"

The girls are buying photographs and sending notes for autographs to Rita Jolivet, who furnishes so good an example of girlish charm, with acting authority, in Kismet. Miss Jolivet's background of attainments includes playing in the Little Theatre and as George Alexander's leading woman in London. Paris also has known her upon its boards.

"I didn't know you were handsome," said a fellow Lamb to Theodore Roberts.

"I am not," he replied.

"I most heartily agree with you," returned the Lamb with offensive earnestness, "but you do manage to convey that delusion in The Bird of Paradise."

THE MATINEE GIRL.

PERSONAL

REINHARDT.—Professor Max Reinhardt has at last been introduced by proxy to a country which has been assured that it possesses Reinhardt's only rival as a stage-manager. The German artist's methods are so different, however, from anything in operation in this country that no comparison between Reinhardt and Belasco is possible. At the age of thirty-seven, the German producer has established himself by indefatigable industry as the leader of his art in his own country, and has demonstrated the practicability of what we know as the decorative or poster style in the theatre. He has not feared to apply this method to all sorts of drama, from the modern Wedekind to the classic Sophocles, in his tiny Kammertheatre and in the huge Olympia. Faust, Midsummer Night's Dream, Macbeth, Julius Caesar, The Comedy of Errors, Rosencavalier, The Beautiful Helen, Agamemnon, The Choëphori, The Eumenides, Oedipus, Sumurun, and Hamlet have been treated with the same reckless disregard for antecedent traditions, and with invariable sucess. In the larger productions, of course, which permit spectacular effects, his fame has naturally spread farthest. To Reinhardt, also, must be attributed the first successful use of the revolving stage which permits the building of practically a whole mounting substantially, no matter in how many scenes. No wavering mountains or quivering walls disturb the solidity of the picture. Sharp angles, bright colors, brilliant contrasts, simple designs add strength to the tableaux. Although the method may readily be imitated to the point of exasperation, and although Weber and Fields could contrive a gorgeous burlesque upon it, Reinhardt has undoubtedly made a deep influence upon the art of stage production.

DE ANGELIS.—Jefferson De Angelis, now at the New York in The Pearl Maiden, has been on the stage practically all his life. He had a company of his own as far back as 1884, when he made a world tour. He used to be the character comedian in Colonel McCaull's opera company at Wallack's, and there established himself as a crowd-drawing attraction in New York whenever he comes to town. His activities in musical comedy have been very numerous, and covered a long time at the Casino. The Jolly Musketeers was one of his biggest drawing cards, and lasted him for four seasons. Fantana is looked back on now as one of the funniest shows ever in the city. Since then he has starred in The Great White Way and The Beauty Spot. He was a member of the all-star cast of The Mikado at the Casino. While in St. Louis this Fall, Mr. De Angelis contracted a tired feeling of everything pertaining to theatricals, and so expressed himself publicly. He seems, however, to have recovered his old-time enthusiasm.

GORDON.—Kitty Gordon closed a season of fourteen weeks at the New York on Saturday night, and has begun a tour of the country which promises to be extremely popular and prosperous. Miss Gordon will become an actress-manager next Summer, when she will take her company in The Enchantress to Australia for an engagement.

DALY.—The unqualified success of Arnold Daly in The Return from Jerusalem, emphasizes again what a fine artist he is. His service for several years as actor-manager in New York, appearing in short plays with fine artistic success, was a commendable effort to popularize the short play in America outside the variety houses. He was born in Brooklyn, of Irish parents, intimate friends of George Bernard Shaw's family. He began as call boy in the old Lyceum Theatre, and attracted first attention in Pudd'nhead Wilson with Frank Mayo. After supporting Julia Marlowe in Barbara Frietchie, and playing numerous other engagements, he started out on his work of familiarizing the American public with the plays of Shaw. In business partnership with Winchell Smith, he presented Candida at the Berkeley Lyceum for over 120 performances. Later, he produced Shaw's Mrs. Warren's Profession, You Never Can Tell, Arms and the Man, The Man of Destiny, and How He Lied to Her Husband. On Oct. 15, 1907, he opened that house with the same policy existing at the Theatre Antoine, Paris, and later continued there under other management. He has since appeared in Know Thyself and in The Penalty. While playing in London last Summer it was rumored that he purposed becoming a British citizen, but that report seems to have been without foundation. He is now sharing honors with Madame Simone at the Hudson.

ELLIOTT.—Gertrude Elliott, by the retiring from the stage of her sister, Maxine, is now the only member of the Dermot family of Rockland, Me., now on the stage. Miss Elliott began her stage career with Rose Coghlan in 1894, and later played with Marie Wainwright and Nat Goodwin. She joined Forbes-Robertson's company in London in 1900, playing Ophelia to that noted actor's Hamlet. She married that artist the same year, and appeared off and on with him as his leading woman. Her best successes were in The Light That Failed and as Cleopatra in Caesar and Cleopatra. Since she became an individual star in 1910, in The Dawn of a To-morrow and later in Rebellion, she has grown very much in popular favor. She combines much of the traditional family beauty with a finished method of acting, both in comedy moments and in emotional scenes. It is announced that she and her husband will continue to star separately, and will not join in Shakespearean repertoire next season.

COTTRELLY.—Mathilde Cottrelly, after playing an engagement in German at the Irving Place Theatre, is now at the Liberty with Louis Mann in Elevating a Man. Miss Cottrelly came from Germany in 1875, and was in the little Germania Theatre in Tammany Hall for a while. She then went to St. Louis and later to San Francisco, where Ottilie Genee, who

GERTRUDE ELLIOTT

died in Berlin on Nov. 17 last, engaged her for the German Theatre in that city. Having been a manager in her native country, she returned to New York to become director of the Thalia Theatre on the Bowery. She had sung in English for the first time in San Francisco in Fatinitza in 1876. Heinrich Conried was her stage-manager at the Thalia, and she brought out old German farces and new operettas there. Marie Geistinger came to this country under her management. Later Miss Cottrelly traveled for four years, acting with various German companies in different parts of the country. When the Casino, under Colonel McCaull and Rudolph Aronson, was opened with The Queen's Lace Handkerchief, on Oct. 21, 1882, Mathilde Cottrelly made her New York debut in English, singing the role of Donna Anna. Later she was in The Beggar Student, and when Aronson left McCaull she assumed the artistic directorship of the Casino productions, having charge of rehearsing the companies, designing and making the costumes, and in addition, playing leading roles. Among the Viennese successes were The Black Huzzar and Clover. In April, 1895, she originated Madame Vinard in Trilby, making her first appearance as a dramatic actress. Since that time her place on the American stage has been authoritative, and her engagements frequent. She is unsurpassed in her present line of work.

THE LONDON STAGE

The Christmas Pantomimes—Hop o' My Thumb at Drury Lane—Other Boxing Day Openings—Orpheus with American Prima Donna

LONDON, Dec. 30.—Boxing Day, Dec. 26, brought out a host of new pantomimes in the city, which is the rule every year at holiday time. Hop o' My Thumb was produced at the Drury Lane. It is a fairy tale by George R. Sims, Frank Dix and Arthur Collins, with musical accompaniment in the hands of J. M. Glover. The Drury Lane pantomimes have become an annual event, and every year new features are added, to their great improvement. Renée Mayer in the title-role makes a great success, and was deservedly encored for her song, "I'm Hop o' My Thumb, I Am!" The two pierrots were humorously acted by Will Evans and Barry Lupino. They are the clowns of the play, and furnish a great deal of fun. Frederick Ross was a sonorous ogre. Austin Melford gave a dramatic presentation of the woodcutter, and Ernest Langford as Datas and Frank Elliott as St. Marceaux were excellent. Surpassing them all was George Graves, who did the King in his whimsical, irresistible style. He is an old favorite with Drury Lane audiences, and deserves the great ovations he receives nightly. Violet Lorraine as Hilario and Maudie Thornton as Mirabelle make a dashing pair of lovers. Miss Lorraine sings splendidly, and Miss Thornton is effervescence itself in her dancing and acting. Fanny Brough as the Countess is clear-cut and makes every witticism tell. Fine contributions are made by Daisy Dormer as Zaza, Alice Esden as the Woodcutter's wife, Jessie Winter as the Ogre's wife, Winifred Harrison as the witch, and Margaret Stoner as Fairy Forget-Me-Not. The rest of the cast—the Greek chorus, the brothers and the clowns—are finely impersonated. The mounting, in keeping with all Drury Lane productions, is little short of marvelous. Scenic honors are due to Harry Emden, C. Formilli, Joseph Harker, Bruce Smith, and R. McCleery, all of whom have outdone themselves in brilliancy and effectiveness. Arthur Collins has added another gold feather to his hat for the momentous performance.

Another pantomime produced on Boxing Day was Dick Whittington, by Newman Maurice, produced at the Lyceum. The entertainment is of the bustling, noisy order, and reveals the glories of London. Dick wanders throughout the city in his usual penniless state, in company of his cat. The Egbert brothers do their usual feat of tumbling about on every tangible bit of the stage, and keep the auditors in a continual shout of laughter. The riot of humor set forth by these two is ably seconded by J. T. Macmillan as Fitzwarren, Jack Williams as Idle Jack, and Jimmy Danvers as the robust cook. Ernest Rees, May Henderson, Edris Coombs, and Cecil Tresmillian reinforce a fine surrounding to revolve about the very able principals—Claire Romaine as Dick, Nan Stuart as Alice, and, most notable of all, Stanley Lupino as the Cat, who makes the biggest hit of the piece. The Messrs. Melville have provided a fine entertainment for the young.

Aladdin and the Wonderful Lamp at the King's, Hammersmith, was the tenth of J. B. Mulholland's Christmas pantomimes. It was written by Robert Courtneidge and A. M. Thompson, with music by S. Swanton and Horace Middleton. It received a loud welcome, and offered many strikingly lavish stage pictures. There is nothing but merriment throughout. Violet Lloyd was a handsome Aladdin, and sang and acted with brightness. Maie Ash as En-chant-ting was a complete delight, and to her lot fell many of the song-successes of the play. Dolly Harnar as Our Mary Ann, Fred Ingram as Widow Twankey, and Horace Lane as Abanazar all acted with a comedy spirit which was unapproachable. Frances Earle, Tom Doody, Dora Lindsay, Nelly Ray, Raymond le Caudey, and Violet Hope completed a very good cast. The whole production, upder F. Leslie Morton and George E. Taylor, deserves the highest praise.

The Babes in the Wood was presented Dec. 23 at the Coronet, West. The story follows familiar lines. Hilda Hansford and Phyllis Normas as the Babes, Margaret Rawson as Maid Marion, and Myra Hammond as Robin Hood make their roles thoroughly charming. Leonard Russell contributes much of the humor. A. Morgan was Herne, and Miss E. Morrison was the good fairy. The opening threatened to miscarry because of the illness of John Halpin, but everything moved smoothly on Boxing Night.

The other pantomimes were Babes in Toyland, on Dec. 23, at the Camden; The Babes in the Wood, by Cayley Calvert, on Boxing Day, at the West London; Jack and the Beanstalk, at the Lyric, Hammersmith; Boy Blue, with Nancy Hearne, at the Marlborough; Goody Two Shoes, on Dec. 23, at the Britannia; Cinderella, at the Kensington, and at the Brixton; Dick Whittington and His Cat, at the Shakespeare, S. W., also at the Broadway, S. E., and at the Pavillion, E.; Robinson Crusoe, at the Elephant and Castle; Babes in the Wood and Out Again, at the Lewisham Hippodrome; Humpty Dumpty, at the Wimbleton; The House That Jack Built, at the Borough, Stratford; Robin Hood, at the Tottenham Palace; Aladdin, at the Walthamstow Palace; Tom, Tom, the Piper's Son, at Royal County, Kingston; The Babes in the Wood, at the Grand, Croyden, and Mother Goose, at the Chrystal Palace. All of them are finely mounted and are drawing holiday crowds that tax capacity.

Sir Herbert Tree opened the new Prince's Theatre in Shaftesbury Avenue, built by the Melville brothers, on Boxing Night. The play offered was a dramatization of The Three Musketeers. The cast was the same as at the Lyceum on Oct. 8. The new playhouse is a beautiful one, and does credit to its managers.

Sweet Nell of Old Drury, Paul Kester's play, was revived at the New on Dec. 28. Julia Neilson achieved a triumph in the title-role. It is a performance unsurpassed for its romance and charm. Louis Calvert produced the piece, which bears every mark of his careful workmanship. The supporting company, headed by Malcolm Cherry as Charles II., and James Berry as Lord Jeffrys, is adequately strong.

Walner Gregory, the well-known manager and actor, died on Dec. 27, aged forty-three.

The Blue Bird was revived at the Queen's on Dec. 26. Dorothy Burgess and Mattie Block were delightful as the children. Excellent in the company were Mary Barton as Light, Madge McIntosh as Night, Ernest Hendrie as the Dog, Norman Page as the Cat, Asheton Tonge and Daisy England as Gaffer and Gammer Tyl, Edward Rigby as Bread, Carlotta Wilson as the Fairy, and C. V. France as Time. The Forest scene was restored, and also the Kingdom of the Past. Norman O'Neill's music was used, and the scenery was by Joseph Harker.

Orpheus in the Underground, produced at His Majesty's on Dec. 20, was a delightful performance of the Offenbach operetta. The version is entirely new and was prepared by the producer, Sir Herbert Tree, Alfred Noyes, and Frederick Norton. The music is unusually tuneful, and has other numbers interpolated from the composer's other works. As a classic burlesque—with the blaring on trumpets of "che faro?" Mrs. Grundy, well played by Lottie Verne, acts in the guise of Public Opinion. The piece was interpreted with a romping quality, as if His Majesty's had always been the home of extravaganza. Courtice Pounds sings and acts splendidly as Orpheus, and a newcomer, Eleanor Perry, a young American soprano, surprised everyone by the ease of her stage presence and her vocal beauty, as it was her first public appearance. Lionel Mackinder as Pluto was agile and resourceful. The rest of the immortals were amusingly impersonated.

Where the Rainbow Ends, a fairy play, with music by Roger Quilter, appeared at the Savoy on Dec. 21. It is a noteworthy production in every way. Philip Tonge, Esme Wynne, Sidney Sherwood and a fine cast were seen in it.

Vice Versa was revived at the Comedy. It was played with farcical spirit throughout. JASPER.

AMERICAN ACADEMY MATINEE.

Opening Performance by the Empire Dramatic School.

Seniors of the American Academy of Dramatic Arts appeared before an admiring audience of friends and relatives for their first matinee of the year at the Empire Theatre on Jan. 18, in John D. Barry's three-act play, The Congressman. The drama itself is a rather prefunctory affair, showing how a Congressman got his foothold by representing a railroad at Washington, and how his break with the corporation brought about his political downfall. At the same time, however, as he won back the esteem of his wife and his friends who had trusted him, it is to be supposed that the bitterness of his defeat was mitigated by his private success.

A very creditable performance was given by the following cast:

Douglas Briggs ..... Dillon M. Deasy
Franklin West ..... F. Seril Peck
William Farley ..... Gordon Gunniss
Guy Fullerton ..... Frederic Bond, Jr.
Jonathan Wallace ..... Thomas J. Macdonald
Michael ..... Maurice Sylbert
Helen Briggs ..... Helena Francis
Fanny Wallace ..... Maude Eddy
Beatrice Wing ..... Ellen Kraeer
Mrs. McShane ..... Harriette Rossignol

The chief excellence of the cast as a whole was the careful enunciation, a matter that cannot be too strongly urged upon the young actor—or the old one, either. In this case, it occasionally ran to an extreme, retarding the movement toward climaxes, but the error was on the right side. The second good quality was the readiness of every actor with his lines—again, too ready at times, but not fatally so. The faults of the cast are those which can be remedied only by experience—notably, the filling of stage waits which are caused by laughter or applause in the audience. The performance, as was to be expected in the circumstances, was somewhat lacking in what is known on the street as "ginger." That is the result of self-conscious effort, and will disappear as the actors learn how to swing their scenes more freely.

Dillon M. Deasy, in the long title-role, played with dignity; he might well have let himself go more in his dramatic scenes. F. Seril Peck has the villain's *sang froide* and sardonic laugh to perfection. Gordon Gunniss promises to develop well because he showed evidences of being able to present a character sympathetically. Frederick Bond, Jr., made a good beginning as a light comedian; he needs, however, to make his comedy seem an unconscious effort on his part. Thomas J. Macdonald and Harriette Rossignol, in the elderly roles, had the usual difficulties of the young actor. Age is a hard thing to simulate, particularly by the voice. Maurice Sylbert was a genuine servant; no part was more convincingly played. Helena Francis possesses a voice that is a valuable asset. Intentionally, or otherwise, however, she did make Mrs. Briggs assume an exasperating air of martyrdom. Maude Eddy was light and easy as the ingenue; experience will show her more resources. Ellen Kraeer characterized the eccentric rule with pleasing individuality; her later work should be interesting to watch.

NEXT SEASON PLAY FOR ETHEL BARRYMORE

Charles Frohman recently received and accepted by cable a completed scenario of a new play that is to be written by Henry Bernstein, author of The Thief. The play is designed as Ethel Barrymore's vehicle next season, and is the outcome of several conferences between Mr. Frohman and Mr. Bernstein in London last June. It will be the first English play that this author has ever had produced, although not the first play that he has written in English. Henry Bernstein, although born in France, is of American parentage on his mother's side, and is as skillful in the use of English as of French. Three one-act plays, his first efforts in dramatic composition, were all written in English. His new drama for Ethel Barrymore will be produced in America before it is translated in French for the Paris production. The tentative title is The Watchword. Lucien Gutiry is now rehearsing the next Bernstein play that will be seen in Paris. Charles Frohman has an option on its American rights.

THE ELKS ENTERTAIN.

At the Elks' Home on the evening of Jan. 18, an entertainment was given, under the direction of T. Arthur Baker, to a large audience. Fred Watson played piano accompaniments, and also gave organ numbers which were encored. Reta Jenkins recited long and varied pieces which required an unusual amount of elocutionary resource. A tiny person, known as Master Joseff, astonished his listeners by his mastery of the violin. In surety and facility his playing left nothing to be desired from one of his tender years. Harry Hindermyer, the tenor, chose some interesting songs—among them a setting of W. E. Henley's "Out of the night that covers me"—which were well suited to his melodious yet spirited voice.

TONY HART DEAD.

Tony Hart, for many years prominent as an actor of German comedy roles, died suddenly on the night of Jan. 13, in Worcester, O., the family home, where he had been sent a week ago by his brother, Mark Hart. Mark and Tony Hart are the sons of Tony Hart of the old theatrical team of Harrigan and Hart.

Tony was forty-one years old, and had been on the stage for about twenty years, filling important roles in many musical comedies and in vaudeville. He has been ill for several months. His real name was Hefferman. He had a wide circle of friends in the theatrical profession.

The funeral took place in Worcester, and burial was in the family plot.

FRIARS AT THE RED WIDOW.

Two hundred and fifty members of the Friars' Club and their friends attended the performance by Raymond Hitchcock in The Red Widow, written by Channing Pollock, Rennold Wolf, and Charles J. Gebest, all of the order, at the Astor Theatre on Monday evening, Jan. 22. Following the theatre a supper will be given at the club, with Mr. Hitchcock as guest.

WEBER AND FIELDS.

At the New York Press Club Smoker on the night of Jan. 13 Joe Weber and Lew Fields appeared in a sketch called Friendship. Others on the programme were George Beban, Adele Ritchie, and John McCloskey, Arthur Cunningham, Fritzi von Busing, and Grace Emmons, Annette Kellermann, Mr. and Mrs. Clarence Harvey, Barney Bernard, and Forrest Huff, who will be seen in The Rose of Panama. Frank Tours, musical director of The Wedding Trip, and Louis Hirsch, another of the Shubert musical directors, played the accompaniments for the singers.

After negotiations lasting for the better part of a month, William Collier, now starring in Take My Advice at the Fulton, affixed his signature to a contract calling for his services as one of the principals in the forthcoming Weber and Field's Jubilee.

Frankie Bailey, Helena Collier Garrick, Bessie Clayton, Ada Lewis, and John T. Kelly have also been annexed to the company, which is now rehearsing daily, and will probably open at the Broadway on Feb. 8.

STANDEE LAW.

The ordinance recently passed by the Board of Aldermen permits persons to stand in the theatre on the following conditions:

"The space to be occupied by said standees shall be separated from the space to be left clear for passage by tape, ribbon or other easily broken material, supported by light posts fixed in stationary sockets, and to be not less than three feet nor more than four feet from the floor; all to be so constructed and placed as to be no obstruction in case of panic or emergency."

Few of the Broadway playhouses have availed themselves of the opportunity to sell standing room. The vaudeville houses, however, have put in the required posts and tape.

SIR HERBERT TREE IN THE 'ALLS.

A dispatch from London states that Sir Herbert Tree is to produce Rudyard Kipling's The Man Who Was on the music hall stage at the Palace Theatre. Sir Herbert rates what we term "vaudeville" and regular drama on an equal footing, owing to a recent decision of the Lord Chamberlain, who ruled that both come under the censor's jurisdiction. Arthur Bourchier and Violet Vanbrugh brought forth the decision because of a short play, which they were barred from continuing by the Lord Chamberlain's decision.

MISS GEORGE IN NEW PART.

It is announced that William A. Brady will produce a new drama by Bayard Veiller, with Grace George in the leading part.

A new company will be formed to support her in a new play at present called The Miracle, but this title will not be retained.

The play is a melodrama of the present day, and Miss George will have the role of a girl who turns criminal after having been convicted of a crime which she did not commit. After surviving her term in Sing Sing she determines to prey upon society, and enlists the aid of experienced lawbreakers to this end.

THE STAGE BIRTHDAY CALENDAR

WEDGWOOD NOWELL

January 24.

SUZANNE SHELDON, who this season has returned to her native America, appearing in two unfortunate Liebler ventures, The Affair in the Barracks and Princess Zim-Zim.

WEDGWOOD NOWELL, seen on tour earlier this season in the star cast of Pinafore, and more recently at the Bijou Theatre with Wilton Lackaye in The Right to Happiness.

CARRIE LEE STOYLE, who was lately seen at Weber's Theatre as Janet in The Wife Decides.

ROBERT MILTON, the well-known play producer, whose most recent Broadway effort has been The Return from Jerusalem, in which Madame Simone is starring at the Hudson Theatre.

IDA GABRIELLE, a name popular in light opera circles, who has been a member of The Pink Lady company since the opening performance.

ALLAN POLLOCK, remembered with Mrs. Patrick Campbell, The Dawn of a To-morrow, Seven Days, and most recently in What the Doctor Ordered.

MARGARET FULLER, for the past four years prominent in the support of Fanny Ward, with whom she has appeared both here and in London.

JOSEPH B. SCHRODE, who plays animal parts inimitably, recalled in sundry Klaw and Erlanger and Ziegfeld productions.

ETTA REED PAYTON, wife and former leading woman of Corse Payton's company, who has lately been kept off the stage through ill health.

FRANCIS M. MACQUARRIE, another of the well-known Western family of actors, each of whom is rapidly coming to the fore.

January 25.

VINIE DALY, formerly popular in vaudeville and now studying singing in Paris, with grand opera as her goal.

EDWIN BRANDT, who is having an extremely pleasant and profitable season, being Captain De Trevignac in The Garden of Allah, at the Century Theatre.

TONY BEVAN, who has registered one of the season's biggest successes, playing the Clown in The Return of Peter Grimm, with David Warfield.

EDGAR NELSON, now in his third consecutive season with the No. 1 company of The Fortune Hunter.

ELOUINA OLDCASTLE, who used to play Italian and Spanish roles so admirably, particularly with Dan Daly in John Henry, but who has not appeared behind the footlights for some time.

FREDERICK MACLYN, who this season is Captain Radomair, with Louise Gunning in The Balkan Princess.

PIERRE DECOURCELLE, the eminent French dramatist, many of whose plays have been translated into English.

January 26.

LOUIS F. MASSEN, this season with Francis Wilson in The Bachelor's Baby.

BARTLEY CUSHING, now stage-manager with the Savage production of Everywoman, Eastern company.

THOMAS WOOD STEVENS, author, along with Wallace Rice, of The Chaplet of Pan, produced some time ago by the Donald Robertson Players.

ROBERT W. SMILEY, on tour with Laurence D'Orsay in The Earl of Pawtucket.

JACK LORIMER, the Scottish comedian, well-known in the vaudeville theatres of both England and this country.

PAUL WEST, author of many musical skeletons, such as The Love Waltz. At the Waldorf, Birdland, The Song Shop, etc.

January 27.

MARION ABBOTT, admirable actress that she is, this season playing the Guinea Hen in Chantecler, with Maude Adams.

GEORGE RELPH, who has scored a pronounced individual success by his portrayal of the Sworder in Kismet, at the Knickerbocker Theatre.

FREDERICK PAULDING, whose last Broadway appearance was with Wallace Eddinger in The Aviator.

EDITH BARBER, lately seen in The Gamblers and with Mrs. Fiske in Mrs. Bumpstead-Leigh.

JAMES A. FUREY, recently stage-manager with Thomas W. Ross in An Every-Day Man.

CECIL RALEIGH, author of many of the melodramas which have made the Drury Lane Theatre, London, famous.

VIOLET HEMING, recalled in Fluffy Ruffles, Rebecca of Sunnybrook Farm, Daddy Dufard, and now touring in The Deep Purple.

WILLIAM HASSON, for many years in stock in Boston, and now with Nazimova in The Marionettes.

VICTOR KAHN, who is Tabarin in Little Boy Blue, at the Lyric Theatre.

HOWARD MORGAN, lately seen at Daly's Theatre with Viola Allen in The Lady of Coventry.

January 28.

JULIE OPP, who is playing a second season as Lady Alexandra Vancey in The Faun, supporting her husband, William Faversham.

ROSE MELVILLE

LIONEL WALSH, who plays the "silly ass" type of Englishman exceedingly well, this season in Little Miss Fix-It and The Fascinating Widow.

DOROTHY DONNELLY, who until recently was starring in Edward Sheldon's latest play, Princess Zim-Zim.

CYRIL BIDDULPH, recalled in The Dollar Princess, and more recently with Wise and Barrymore in Uncle Sam.

MARY BOLAND, who has been leading woman with John Drew in Jack Straw, Inconstant George, Smith, and A Single Man.

E. HAMILTON BELL, for two years art director at the New Theatre, a position he filled admirably well.

ROSA RAND, this season with Thomas W. Ross in An Every-Day Man.

TOM COLLINS, stage-manager in the original production of The Arcadians.

January 29.

CECIL SPOONER, beloved by the patrons of the Metropolis Theatre, where she this season heads her own stock organization.

SYDNEY BOOTH, this season playing the lead in The Deep Purple.

JOSEPH C. SMITH, the admirable dancer, now at the Globe Theatre, with Eddie Foy in Over the River.

WILFRED MORISON, the boy soprano, at present with Ralph Herz in Dr. De-Luxe.

January 30.

ROSE MELVILLE, now in her thirteenth consecutive starring season in the ever-popular Sis Hopkins.

WILFRED LUCAS, who for four years was leading man with Rose Stahl in The Chorus Lady.

AMY LEE, the former popular soubrette, and who for three years played the role of the wardrobe mistress in The Chorus Lady.

SEYMOUR HICKS, the popular London comedian, recently seen as a headliner attraction in the music halls.

JANE LAUREL, last seen with Kyrle Bellew in The Melluse, and who on Jan. 4 last was married to Robert Jordan, the Boston millionaire, at which time she announced her retirement from the stage.

WALTER DAMROSCH, the distinguished director of the New York Symphony Orchestra, whose name is a synonym for all that is best in music.

A. S. BYRON, seen at the Bijou with Wilton Lackaye in The Stranger.

JOHNSON BRISCOE.

REFLECTIONS

White, N. Y.

LOUISE CARTER

Leading woman with Gotham Stock Company

Louise Carter, whose picture appears above, is leading woman at Percy G. Williams's Gotham Theatre, Brooklyn, playing her second season, and she has made her name a household word in East New York. After a Summer engagement at Atlantic City she went to the American Theatre, of Chicago, for two seasons, and later played a season with the Marlowe Theatre of the same city, and at the Jamestown Exposition she was featured as Pocahontas in the C. W. Tex production. Following this for one season she starred in The Marriage of Kitty, and then went to England with a dramatic sketch in vaudeville.

John A. Himmelein's Associate Players, headed by Besse Dainty, is meeting with success this season. Last Saturday they finished a three weeks' engagement at the International Theatre in Niagara Falls. Besides Miss Dainty, the company is made up as follows: Ira E. Earle, business-manager; Albert Tees, Berkley Haswell, Jack Ball, Charles Emerick, Frank Etton, Charles Clark, Charles Kurtz, Eva Sargent, Frances Clayton, Bertine Farnsworth, and Madeline Paul. Their season opened Aug. 21.

Isabel McGregor, sister of Edgar McGregor, of the Proctor Stock company at Elizabeth, N. J., was operated on Jan. 8, and is reported much improved.

Oliver Morosco has accepted for production at the Burbank Theatre in Los Angeles The Little Joker, by Hayden Talbot, a newspaper writer.

Vessie Farrell, whose home is in Kansas City, is at present playing in that city in the Woodward Stock company.

Glenn F. Chase is manager of the Chase-Lister Repertoire company, with Clarence Auskings, agent.

Anna Cleveland has been engaged by the Lindsay Morrison company as leading woman at the Auditorium Theatre, Lynn, Mass., and made her debut in Dorothy Vernon of Haddon Hall.

James Durkin has returned as leading man at the Garrick Theatre stock company, Salt Lake City.

Frederic Clayton upon the closing of The House Next Door was engaged by Edna May Spooner for her stock company at the new De Kalb Theatre, Brooklyn.

The Victoria Theatre in Rochester, N. Y., began a new policy on New Year's Day by introducing stock to the patrons of the house. The Pride of Virginia was the first play interpreted by the Victorian players. Charles J. Haines is leading man, with Geraldine Russell playing opposite. The rest of the company includes P. James Butler, Thomas F. Morrisey, and Florence Meek.

Adelaide French, who is starring in Madame X, was presented, during her engagement in Frederick, Md., with a beautiful floral piece, in the shape of a letter X, which stood over five feet in height; above the letter X was a star, and hanging from it long ribbons with the autograph of each member of the company.

The Myrtle Vane Stock company closed at the Alhambra Theatre, Seattle, on Jan. 1 and went to San Diego, Cal., where they opened at the Savoy on Jan. 15 in The Chaperon. The company included William Dowlan, Virginia Ainsworth, Lloyd Ingraham, Maud Monroe, Eddie Lawrence, Bert Hadley, Fred Newell, Bernie Foster, Genevieve Cunningham, and Eva Earle French.

Lew Christy, late of Zallah's Own company, opened with Louisiana Lou, under Harry Askin's management, on Jan. 14.

Russell Crawford is living in his cottage in South Casco, Me. He is sixty-five years of age, and has as yet never played an old man. Mr. Crawford was formerly associated with Kyrle Bellew.

That Case of the Joses, a one-act play by Florence J. Lewis, a Radcliffe graduate, was acted for the first time by Ann Crewe at B. F. Keith's Theatre, Boston, on Jan. 8.

Arthur Royd, of the London Spring Maid company, has been engaged for the tenor role in the same musical piece with Christie MacDonald, now in Chicago.

The annual benefit of the Metropolitan Opera company for its emergency fund will be given Thursday afternoon, Jan. 25. For this special performance General Manager Gatti-Casazza has announced the following programme: First act of La Boheme, with Gluck, Smirnoff, Scotti, Didur, De Segurola, and Pini-Corsi; second act of Haensel und Gretel, with Alten and Mattfeld; first act of Pagliacci, with Destinn, Caruso, Amato, and Gilly; fourth act of Faust, with Farrar, Martin, and Rothier.

The Passport, an English comedy by B. C. Stephenson and W. Yardley, received its first American performance at Payton's Theatre in Brooklyn on Jan. 8.

Charles Dillingham has reduced the price of two hundred balcony seats at the Globe Theatre to $1, because of the demand for seats at that price. He has increased the price of box seats to $3.

Vida Sutton, who once appeared with the New Theatre company, and has since been engaged in journalistic work, gave a reading of her play, Fires of Life, at Ferrar Centre, East Twelfth Street, Sunday afternoon.

John Cort has engaged for the prima donna in The Rose of Panama, which opens at Daly's on Monday, Chapine, a French singer, who will make her first appearance in English.

Harry Hirsch, of the firm of A. Hirsch and Sons, manufacturers of wrappers and tea gowns, will make his debut in vaudeville at the Fifth Avenue Theatre on Jan. 22 as a cartoonist. He has done cartoon work in advertisements for his firm, of which he has been advertising manager for several years, but apart from that has never published his work. This is his first appearance on the professional stage.

Irene Bentley will return to the stage in the leading comedienne role of Rose Maid, Werba and Luescher's new production. Her last appearance on Broadway was with Edna May in The Belle of Mayfair.

Winifred Arthur Jones, daughter of Henry Arthur Jones, the playwright, has arrived in New York and will support Margaret Anglin in Lydia Gilmore, the new play by her father, which received its first presentation at the Academy of Music, Baltimore, on Jan. 23.

George Broadhurst, who wrote The Coward, a short play, in which Robert T. Haines is now appearing on the Orpheum Circuit, has entered an agreement to furnish Mr. Haines with a short play each season.

James O'Neill inaugurated his Orpheum tour in Memphis, Tenn., on Jan. 15. After playing Monte Cristo almost consecutively for twenty-five years, he is now offering the piece in condensed form, with an elaborate production and a large and capable company.

The Spy is the title under which the Belgian playwright, Henry Kistenmaecker's, play, La Flambee, now being acted by Mons. Lucien Guitry at the Porte Saint Martin Theatre, Paris, will be produced here by Charles Frohman. It is in three acts. The second act, like the second act of The Thief, is performed entirely between a man and a woman, although altogether there are fifteen persons in the cast. The original nationality and locality of Mr. Kistenmaecker's play will be retained for its American performance. For London Sir George Alexander has the rights to The Spy.

One hundred orphan girls of St. Rose's Technical School, of Washington, D. C., witnessed Cinderella in moving pictures, with Mabel Taliaferro as the heroine, at the Colonial Theatre on Jan. 2. The children were guests of the management.

Mrs. William G. Fitch, mother of the late Clyde Fitch, has sent as a gift to Tully Marshall, now at the Harris, an antique gold snuff box as a testimonial of her appreciation of Mr. Marshall's work in The City.

The personnel of the Chicago Drama Players, to open in that city on Feb. 5 at the Lyric, is the same as appeared in New York except for the absence of Fred Eric and Renee Kelly.

Jean Seguin, a stage hand employed in the Princess Theatre, Montreal, where Marie Dressler was playing last week, received injuries which are liable to result in his death. A rope supporting a sand bag used as a counterpoise to the heavy drops used in the production broke during the third act of Tillie's Nightmare, and a sand bag weighing fifty pounds fell from a height and struck Seguin, who was standing in the fly gallery. The man's back and both legs were broken.

Victor Herbert was honored by the Gaelic Society of New York at his home in 109th Street, on Jan. 11, in recognition of his services to the society. Mr. Herbert's grandfather was Samuel Lover, the Irish poet.

The following six members of The Merry Mary company were initiated to the order of B. P. O. E., at Battle Creek, Mich., Dec. 27, 1911. Thomas A. Hearn, Charles M. Baker, Fred Monly, Harry Wallace, Fred Dunham, and Al. Stevens.

One of the Seven Days companies disbanded recently in Providence, R. I.

Charles M. Baker entertained his entire company of twenty-one at a Christmas dinner at the Post Tavern, Battle Creek, Mich., on Christmas Day.

David Belasco was a prominent bidder at the auction sale of the collection of the late George Crocker at the American Art Galleries on Jan. 4.

Mr and Mrs. Damon Lyon gave their fifth annual musical and dramatic recital at the Waldorf-Astoria on Jan. 10. Mr. Lyon sang and Mrs. Lyon recited. Amelia Summerville assisted in entertaining an audience which included Chauncey Depew and Rev. and Mrs. Cornell, of Newport.

The cast of The Greyhound, which had its premiere performance at English's Theatre, Indianapolis, on Jan. 8, included Henry Kolker, Elita Proctor Otis, Robert McWade, Jr., Elmer Grandin, Louise Wood, Carl Harbough, Gladys Murray, Jennie Eustace, Crosby Little, Edward Longman, David Burton, Susanne Willa, Carl Eckstrom, W. A. Lincoln, Frederick Wright, Guy Bragdon, James BuSang, Susanne McDonald, and Douglas J. Wood.

Daniel Frohman will soon produce His Neighbor's Wife, with Charles Cherry, Edna Goodrich, Alice John, Reginald Mason, E. J. Donnelly, and Veda Steele in the cast. Earlier in the season Mr. Frohman presented the play with only four characters at the Lyceum under the name of Thy Neighbor's Wife.

Florence Reed had a man arrested and held in $300 bail for Special Sessions recently for assault. Miss Reed and her maid were returning from Chicago, where The Master of the House recently closed, and had just crossed the river on a Desbrosses Street ferry. On asking an expressman to see if he could get her a taxicab, he became violent, slapped the actress and knocked down Miss Reed's maid. He was fined $10 for disorderly conduct in the Night Court, and then Miss Reed put in the charge for assault.

Distinguished members of the French colony attended the performance of their countrywoman, Madame F. C. Fay's, translation of Chacun Sa Vie at the Bijou. M. Etienne Lanel, French Consul-General in New York; M. Stanislos d'Halewyn, Vice-Consul, and M. Jean Paleologue were in the audience.

The plans for the new White Rats Building, at 227 to 231 West Forty-sixth Street, were filed on Jan. 10.

The sister of Mrs. Mabel Gilman Corey, Mrs. Cleta Pearl Alisky, was granted a divorce from her husband, C. A. Alisky, a wealthy retired confectioner, at Oregon City, Ore., on Jan. 2.

Werba and Luescher have engaged by cable Adrienne Augarde, the English prima donna soubrette, to take a leading role in the new musical piece, Rosemaid, to be produced soon. Miss Augarde was last seen in this country when she scored a decided success in The Dollar Princess during its run at the Knickerbocker.

The Institute of Musical Art has received as a gift from August Lewis a collection of manuscript letters by Wagner, Mendelssohn, Berlioz, Schumann, Von Weber and other great composers.

C. A. Ellis, manager of the Boston Symphony Orchestra, has officially announced that Dr. Karl Muck will return to Boston next Fall to be the conductor of the Symphony Orchestra for a term of years.

Madame Katrina Geltzer, the Russian dancer who has been dancing at the Metropolitan Opera House with the Russian ballet, has sailed for London on the *Oceanic*, of the White Star Line.

M. T. Middleton, of the Wagenhals and Kemper staff, is acting in the double capacity of advance agent and acting manager of The Greyhound company.

Harry Dodd, who was seen in Arsène Lupin and a number of the Frohman productions, will appear at a "nine o'clock" at the Hotel Brevoort, Wednesday evening, Jan. 24. His programme will embrace his well-known pianologue act, together with dramatic and humorous readings.

Jenny Dufau, Henri Scott, Alice Everyman, and Marguerite Starrell, of the Chicago Grand Opera company, assisted at a concert in the Chicago county jail on New Year's Day given to the prisoners of that institution. Six murderers condemned to death by hanging were in the audience.

Although Chauncey Olcott does not come to the Grand Opera House in Macushla until Feb. 5, nearly a hundred letters have been sent to that playhouse securing seats for the first performance of Rida Johnson Young's romantic drama.

John E. Henshaw, a vaudeville comedian appearing in a playlet entitled Strangers in a Strange Flat, has just finished a comedy-drama, called The Girl and the Club Man, which is to have a production in this city next Spring.

Charles A. Mason, the "sprained English" comedian of Ziegfeld's Follies of 1911, has finished When the Swallows Homeward Fly, a comedy in which he will star next season under his own management. He will also furnish the money needed for the production. Mr. Mason is known as one of the rich actors of the American stage.

Bunge, N. Y.

ANNA CLEVELAND

Leading woman with Lindsay Morison Stock Company

Died.

ARBUCKLE.—Castleton C. Arbuckle, in St. Louis, on Dec. 24.

BONIFACE.—George C. Boniface, in New York, on Jan. 5, aged 70.

BORNEMANN.—Frederick Bornemann, in New York, on Dec. 27, aged 78.

BINGHAM.—Kenneth Fisher Bingham, in New York, on Jan. 1, aged 27.

CATLIN.—Charles Taylor Catlin, in Brooklyn, on Jan. 4, aged 76.

CRAIG.—Louis Fletcher Craig, in Salt Lake City, on Jan. 7, aged 23.

CRANE.—Edith Crane (Mrs. Tyrone Power), in New York, on Jan. 3, aged 40.

CRAWLEY.—Mabel Crawley, in Boston, on Jan. 10, aged 26.

DEMAREST.—Cornelius Blauvelt Demarest, in Brooklyn, on Dec. 23, aged 75.

DICKENS.—Alfred Tennyson Dickens, in New York, on Jan. 2, aged 66.

FORD.—Mrs. John T. Ford, in Baltimore, on Jan. 14, aged 46.

GARRISON.—R. D. Garrison, at Kearney, Neb., on Dec. 18.

GINSBERG.—Henry J. Ginsberg, in New York, on Jan. 3, aged 40.

GRIFFITH.—Arthur F. Griffith, in Springfield, Mass., on Dec. 25, aged 51.

HAMMERSTEIN.—Mrs. Melvina Hammerstein, in New York, on Jan. 9, aged 66.

HOLDEN.—John M. Holden, in New York, on Dec. 29.

LEE.—Dorothy Lee (Mildred Lee Phillips), at Stratford, Conn.

LORD.—Charles Walter Lord, in Jersey City, on Jan. 9, aged 90.

LUDDEN.—William Ludden, in Brooklyn, on Jan. 3, aged 88.

MADDEN.—Gladys Madden, in Chicago, on Jan. 4, aged 22.

McKISSON.—Harry McKisson, in Rockport, Me., on Jan. 10, aged 49.

MILLER.—Mrs. George F. Miller (Roma Snyder), in St. Louis, Mo., on Dec. 28.

MARSHALL.—Rhoda Marshall, in New York, on Dec. 26, aged 23.

NEELY.—James M. Neely, in Harrisburg, Pa., recently.

PAYTON.—Isaac Payton, in Centreville, Ia., on Jan. 11.

ROSSLEY.—Thomas Lawrence Rossley, in Duluth, on Dec. 19.

SAVILLE.—Frederick Saville, in Fordham, on Dec. 15, aged 48.

SEE.—On Saturday, Dec. 16, in New York city, Louisa, wife of Edward See, nee Bannister.

SELLECK.—Fred Selleck, in Des Moines, on Jan. 12, aged 63.

SHOWLES.—Jacob Showles, in Long Branch, N. J., on Jan. 1, aged 82.

SIMMONS.—Mrs. Frederick Simmons (Mollie Lorraine), in New York, on Jan. 4.

SLEE.—Harry Slee, on Jan. 6, at Waterloo, Ia.

STOW.—John Stow, in New York, on Dec. 27, aged seventy.

TAYLOR.—Mrs. Ella M. Graybill Taylor, in Baltimore, on Jan. 6.

THIEDE.—William F. Thiede, in Baltimore, on Dec. 25, aged 80.

TRESCOTT.—Virginia Drew Trescott (Mrs. Melbourne MacDowell), in Flushing, L. I., on Dec. 31, aged 41.

YUH.—Chin Yuh, in New York, on Dec. 29.

Married.

BRELSFORD—RYAN.—Frederick Brelsford and Louise Ryan, at Trenton, N. J., on Dec. 30.

DYOTT—CHADWICK.—Howard Dyott and Mattie Chadwick, at Seattle, Wash., on Jan. 9.

KING—RHODES.—Lila Rhodes to Charles J. King, in New York, on Jan. 6.

STEPHENS—STRATE.—S. T. Stephens and A. Strate, in New Orleans, La., on Dec. 27.

WELLS—MALONEY.—May Maloney to James R. Wells, in Baltimore, on Jan. 9.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York

Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON President
HAROLD W. CHAPMAN Sec'y and Treas.
LYMAN O. FISKE Manager

145 West Forty-fifth Street, New York
Telephone—Bryant 8360-8361
Registered Cable Address "Dramirror"

Chicago Office, Grand Opera House Annex
123 North Clark Street
Otis L. Colburn, Representative

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, $35.00; Half-Page, $65.00; One Page, $125.00. Classified Rates on Request.

MR. OPPENHEIM'S AUTOBIOGRAPHY.

E. Phillips Oppenheim has now written the story of his own career. This characteristic biographical material is incorporated with other interesting information—estimates of his work, description of his many books, etc.—in an attractive booklet which his American publishers, Little, Brown and Company, Boston, will mail to any address on request. The booklet contains pictures of Mr. Oppenheim and his family, his English home, and illustrations from his recent books.

THE FORTUNE THEATRE.

The illustration on this page shows a model of the Fortune Theatre, one of the earliest London playhouses. It was copied in the setting of Friar Bacon and Friar Bongay, which the Philolexian Society, of Columbia University, gave this Winter.

VARIETY HOUSES.

ALHAMBRA.—California, Murphy and Nichols, J. C. Nugent and company, D'Armond and Carter, Tom Edwards, Collins and Hart, Weston, Fields and Carroll, Shirley and Kessler.

BRONX.—Emma Dunn and company, Joe Welch, Bonita and Lew Hearn, Kaufman Troupe, Stella Tracey, Sully Family, Marimba Band, Sansone and Delila.

BUSHWICK.—Julius Steger and company, Walter C. Kelly, Bond and Benton, Mack and Walker, Joe Jackson, the Neapolitans, Great Richards, Hilda Hawthorne, Martine Brothers.

COLONIAL.—Brice and King, Romance of Underworld, Apple of Paris, Night in Turkish Bath, Williams and Van Alstyne, Linden Beckwith, Goldberg, Martinetti and Sylvester, Musical Cranes.

FIFTH AVENUE.—Andrew Robson and company, Hoey and Lee, The Hold Up, Dan Burke and Girls, Three Keatons, Melville and Higgins, Josephine Sabel, College Trio, Harry Hirsch, Josef Brothers.

HAMMERSTEIN'S.—George Lashwood, James J. Morton, Edwards's School Boys and Girls, Edward Hayes and company, Winsor McCay, Ideal Three Leightons, John and Mae Burke, Six Momos Arabs, Burkes and Richmond, Burton and Stryker, Moran and Moran, Montrose Trio, West Brothers, Reid and Lane.

ORPHEUM.—Mackiyn Arbuckle and company, Harry Tighe and company, Homer Miles and company, Gould and Ashlyn, Yorke and Adams, Seven Picchianis, DeVelde and Zelda, Chick Sales.

LETTER LIST.

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WOMEN.

Adair, Olive, Lucille Armstrong.
Baker, Minnie, Lucy Blake, May Boley, Bertha Bernstein, Fannie Bradshaw, Mattie Batty, Ariet Bascom, Eva Blasdale, Dorothy Bertland.
Cortland, Marjorie, Miss Corinne, Hazel Campbell, Marie Carter, Lucy Conklin, Emma Campbell, Miss Clarendon, Harriett Carter, Fay F. Cass.
Dale, Teresa, Mrs. M. Donegan, Laura Desmond.
Eastlake, Laura, Mildred Elaine, Lorna Elliott.
Fowler, Ethel, Mary Forbes, Isabel Fenton, Lillian Fischer, May Field.
Gebhardt, Marie, Olga Graham, E. P. Garer, Bertha Galland, Madge Gordon, Ada Gifford, Frankie Green.
Honig, Mrs. B., Laura Hamilton, Mrs. H. B. Hartman, Alice Howland, J. Hooner, Bessie Hill, Rose Howe, Mrs. Geo. B. Hall, G. Hartman, Alice Hart, Cecile Holmes, B. Huntley.
Inslee, C. L., Emma Ines.
Jackson, Addie.
Kent, Tyler, Jas. King, F. L. Kirsch, Margaret Keene, Beth Kaufman.
Lennox, Misses, Flo Lorraine, Edith Lennox, Adele Leonard, Florence Lane.
May, Rachel, Ruth Macauley.
Nevin, Ruth.
Powars, True, Constance Pullman, Hope Polhill, Mrs. Chas. Peters, Edith Perchet.
Reed, Millie.
Sobbott, Marie, Dexter Stocking, Violet Seaton, Ada Sterling, Ethel Strickland, Mrs. Ralph Stuart.
Taylor, Mary K., Kate Toncray, Rose Trotter.
Wayne, Kathryn M., Edith Walls, Josephine Williams, Nina Winters, Irene Warfield, Nellie Watters.

MEN.

Airn, Fred, B., A. Aubrey, John A. Atkinson, A. H. Andy.
Berch, Carl, J. Randall Brown, Arthur G. Brooke, Clifford L. Bruce, Kent Bosworth, Leslie Bassett, Harry Burgess, D. Stanley Brown, Carlton, Arthur, H. Caldwell, N. Coscia, James Cooley, J. E. Cline, L. Andrew Castle, De Champo, Cleo, Harvey Denton, Kenneth Davenport, Geo. C. Denton, Eddie De Noue.
Ellsworth, Z.
Ford, Harrison, Arthur Favares, Frank Faull, Robert Fisher, Howard Fay.
Gurvey, Henry, Edward Griffin, Frank Griner, Chas. Green, F. H. Greene.
Holmes, Fred, Howard Herrick, Harry Hatfield, John Hanley, Daniel Halifax, Geo. B. Hunt, Sam B. Hardy, Geo. Holt, Milton Hirschfield, Wilbur Highbee, Robert Haison.
Johnson, Geo., Henry F. James.
Knowles, Gerald, Frederick A. Kerby, Cecil Kirke, W. E. Karl, J. W. Kelly, Claude Kimball, B. J. Kenyon, Wm. S. Kosta, Tom Kreuger.
Lannery, Francis, L. Lindsay, N. Leclaire, Wm. Lewis, R. A. La Mar, Harry Linson, Mitchell J. Lewis.
Morris, Corbett, George Mooser, John Mudinger, Harry Maines, Ted Marston, Boyd Marshall, John Mullon.
Nelson, Chas. F.
Olerich, Jack.
Prince, Charlie, Frank Plopper, Geo. N. Price.
Robey, Howard, Walter P. Richardson, Edward Robins, Harry Radcliffe, Bernardo Ruffino, Ralph Rollins, Earl O. Rudding.
Sedley, Harry, C. Nick Stark, John Stout, Pete Salmon.
Toeller, Carl, B. Arthur Tavares, Gus Tapley, Harry P. Torwood, J. J. Tanner.
Vedder, Will.
Wendell, Geo., Ted Weller, Wm. Warmington, Harry Wigley, Harry Warwick, Harry Wilkinson, Frank Worden, Richard Webster, Mr. Wellesley, Carl Whitcomb, Larry Wakefield, Henry Wennan, Herbert H. Winslow.

REGISTERED LETTERS.

Mrs. B. Honig, Pickard Vivian, Edna Garrick, Adele Wilburn, Frank Futz, James Mullin.

CURRENT AMUSEMENTS

Week ending Jan. 27.

ACADEMY OF MUSIC—Stock co. in The Virginian—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—12th week—93 to 100 times.
BELASCO—David Warfield in The Return of Peter Grimm—15th week—115 to 122 times.
BIJOU—Closed.
BROADWAY—The Wedding Trip—5th week—34 to 41 times.
BRONX—Vaudeville.
CASINO—Sumurun—2d week—8 to 15 times.
CENTURY—The Garden of Allah—14th week—111 to 118 times.
COLONIAL—Vaudeville.

Literary Digest.

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THE ONONDAGA

COLUMBIA—Trocadero Burlesquers.
COMEDY—Bunty Pulls the Strings—16th week—137 to 145 times.
CRITERION—Commencing Jan. 23—Gertrude Elliott in White Magic.
DALY'S—The Rose of Panama—1st week—1 to 8 times.
EMPIRE—Ethel Barrymore in The Witness for the Defense—8th week—56 to 63 times.
FULTON—William Collier in Take My Advice—9th week—65 to 72 times.
GAIETY—Elsie Ferguson in The First Lady in the Land—8th week—59 to 66 times.
GARRICK—William H. Crane in The Senator Keeps House—9th week—68 to 75 times.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—18th week—136 to 143 times.
GLOBE—Eddie Foy in Over the River—3d week—17 to 24 times.
GRAND OPERA HOUSE—Rose Stahl in Maggie Pepper—152 times, plus 8 times.
HARRIS—The Talker—3d week—17 to 24 times.
HERALD SQUARE—The Million—91 times, plus 3d week—17 to 24 times.
HIPPODROME—Around the World—21st week.
HUDSON—Mme. Simone in The Return from Jerusalem—3d week—14 to 21 times.
HURTIG AND SEAMON'S—Midnight Matinee.
IRVING PLACE—Haben Sie Nichts Zu Verzollen?—11 to 13 times; Das Suesse Madel—2 times; Adolf Link in Einer von Unsere Leut—3d time; Pietro Caruso—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—5th week—34 to 41 times.
LIBERTY—Louis Mann in Elevating a Husband—1st week—1 to 8 times.
LYCEUM—Mme. Nazimova in The Marionettes—8th week—58 to 65 times.
LYRIC—Little Boy Blue—9th week—68 to 75 times.
MANHATTAN OPERA HOUSE—Mutt and Jeff—8 times, plus 8 times.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 1st week—1 to 8 times.
METROPOLIS—Cecil Spooner Stock co. in Alias Jimmy Valentine—298 times, plus 10 times.
METROPOLITAN—Grand opera co. in repertory—11th week.
MINER'S BOWERY—Darlings of Paris.
MINER'S BRONX—Ideal Comedians.
MINER'S EIGHTH AVENUE—Girls from Reno.
MURRAY HILL—Painting the Town.
NEW AMSTERDAM—Ben-Hur—8th week—39 to 46 times.
NEW YORK—Jefferson De Angelis in The Pearl Maiden—1st week—1 to 8 times.
OLYMPIC—Bowery Burlesquers.
PARK—The Quaker Girl—14th week—109 to 116 times.
PLAYHOUSE—Bought and Paid For—18th week—145 to 153 times.
PROSPECT—Stock co. in A Gentleman from Mississippi—419 times, plus 10 times.
REPUBLIC—The Woman—19th week—149 to 156 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—3d week—14 to 21 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—19th week—130 to 137 times.
WEST END—Wilton Lackaye in The Stranger—34 times, plus 8 times.
WINTER GARDEN—Vera Violetta—10th week.

AUSTRALIAN NOTES.

Everywoman and Alias Jimmy Valentine Well Received—Theatrical Gossip.

SYDNEY, N. S. W., Dec. 18, 1911.—Business in every entertainment line continues to be very brisk. Australia is at present enjoying a continuance of prosperous seasons and box office returns testify to the fact that our people are free spenders.

The principal event of the month has been the return of the Melba Grand Opera company to Her Majesty's Theatre, Sydney, and standing room continues at a premium. Melba's throat trouble, which resulted in many disappointments during her first season here, has not recurred and the diva and her supports have been in excellent voice. La Tosca and Verdi's Otello were the attractions last week. Melba appeared as Desdemona and Signor Zeni as Otello.

John McCormack at the close of the present opera season will sing with the Melbourne Philharmonic Society on Christmas night in The Messiah. Prior to leaving here for your States he will give two ballad concerts in Sydney.

Ethel Irving returned to Sydney on Saturday last and is playing again at the Criterion, where she opened with Somerset Vaughan's comedy, Lady Frederick. Her company, with Stephen Ewart as leading man, is practically the same as her support during her last Sydney season.

The Girl in the Train, after six weeks of success at the Criterion, has been transferred to the Royal.

Nicola, the magician, has proved a draw at the Palace, where he will cease to mystify after this week.

Allen Doone is concluding his present Sydney season at the Adelphi with the Irish drama, Molly Bawn.

Inconstant George will be introduced to us on Saturday next at the Palace by the Hamilton-Plimmer-Denniston company. Beatrice Day, Florence Brough, Lisette Parkes, Harry Plimmer, A. E. Greenaway, and Harry Sweeny will insure a strong cast.

Robert Whyte, Connie Emerald, and Edith Jeffries head the cast of His Majesty's Guests, a pantomime comedy, which will be the Christmas attraction at the Adelphi.

Bert Levy is now appearing at Rickard's Sydney Hall, the Tivoli. He is an Australian so well known on your side as to need no further mention.

The various vaudeville theatres present very acceptable bills, while picture shows, which continue to increase in number, receive splendid support.

The Chocolate Soldier ran to good business at Sydney, Her Majesty's, being withdrawn in favor of Melba's Grand Opera company.

J. C. Williamson and Company's Christmas pantomime this year, which will first see the light of day in the Victorian capital, is to be Sinbad the Sailor. The principals include Pip Powell, Frank Lincoln, Fred Winn, Drew and Alders, O. E. Lennon, Florence Imeson, and Celia Ghiloni.

On Saturday last Everywoman was staged by J. C. Williamson in Melbourne, and particular interest surrounded the performance, inasmuch as it served to reintroduce to Australian playgoers Hilda Spong, whose early stage work was done in Australia sixteen years ago. In addition to Miss Spong, the cast includes Eardley Turner, Elise Clarens, Dorothy Cumming, Emma Temple, Herbert Leigh, Arthur Styan, and Frank Compton. Phil Goatcher and J. F. Hogg are responsible for some fine scenery.

Australia has lost one of its best scenic artists in the person of Gordon, who crossed the bar since the date of my last letter.

Considerable interest is aroused on this side over the forthcoming visit of Lewis Waller.

Alias Jimmy Valentine is at Wellington, New Zealand, and H. B. Irving at Auckland, New Zealand. E. NEWTON DALY.

"THE MIRROR" ANNUAL.

Next Week's Issue.

On Jan. 31 appears the special issue of THE MIRROR, an enlarged number with numerous features added to the regular departments. Taylor Holmes, leading comedian in The Million, discusses comedy on the stage and off. William Bartlett Reynolds narrates various anecdotes that he has picked up on tour. Contributions have already been announced from Mary Mannering, Billie Burke, Lew Fields, Joe Weber, George Middleton, Errol Dunbar, Lloyd Burt, and James Shelley Hamilton.

KING-RHODES.

Lila Rhodes, of The Little Millionaire, was married on Jan. 6 to Charles J. King at the Church of All Saints, Madison Avenue and One Hundred and Twenty-ninth Street. The engagement of Miss Rhodes and Mr. King was announced last September. The bride is niece and ward of Mrs. Jerry J. Cohan, who has had charge of her education. She has been on the stage for several years. Mr. King was recently a member of Lew Fields's Hen-Pecks company, and is now appearing in vaudeville with Elizabeth Brice.

TEMPLE, TEX., THEATRES CLOSED.

All theatres in Temple, Tex., were ordered closed by the local Board of Health because of an epidemic of spinal meningitis in that and nearby cities.

Gossip of the Town

The Jolly Entertainers from the Des Moines, Wash., Children's Home took a Christmas trip to Forts Casey, Flagler, Worden, and to Port Angeles, Anacortes, Burlington, Mount Vernon, Marysville, and Sequim, all in the State of Washington. The trip was under the supervision of H. M. Draper, manager of the home, and the chaperonage of Mrs. Draper. There are twenty members in the troupe, and each of them dances, sings, recites, or plays a solo instrument. The money they make is divided among them pro rata. Five hundred dollars was realized by their most recent tour. The institution is made self-supporting by the efforts of the youngsters.

Dai Turgeon, daughter of Charles H. Turgeon, of Ottawa, former Superintendent of Banks of Canada, has joined the Eddie Foy company in Over the River as a show girl in the so-called challenge beauty chorus. Miss Turgeon is twenty years old.

The following is a reprint from the Boston *Globe:* "Leo Ditrichstein, who adapted The Concert, and plays the chief role in that play, sold the rights to Before and After, another one of his successes, for $1,000. Four years ago—twelve years after it was first produced—he wanted to use that play for a week and he wired the man to whom he sold the rights, asking what it would cost. He was informed that he might have the use of the play for one week for $350. The telegraph company refused to forward Ditrichstein's answer to this demand.

William J. Kelly is now playing Reason in Everywife with the Ziegfeld Follies.

May Irwin is playing at the Plymouth, in Boston, the new house owned by her former managers, Liebler and Company.

Pen Kennedy is now at St. Joseph's Hospital, One Hundred and Forty-second Street and Brooks Avenue, the Bronx, where he was a year ago. Mr. Kennedy is still in poor health.

Teresa Dale has returned to vaudeville as leading woman with Claude Gillingwater, playing the stage-struck society woman in his comedy playlet, A Strenuous Rehearsal, now touring the Orpheum Circuit.

The attachés of the Hippodrome gave their annual ball at Palm Garden, in Fifty-eighth Street, between Lexington and Third Avenues, recently. In charge of the various committees were Bert Young, Toby De Vries, Robert Hilliard, Joseph Hanrahan, and Dr. Martin J. Potter.

C. A. Burt, who directs the movement of the Southern Theatrical Circuit, and since 1900 has been securing traveling combinations, has established a permanent branch of his office, called the Equitable Booking Offices, with Burt as general manager.

Ethel Barrymore will on Jan. 29 revive Cousin Kate for a run of three weeks, at the Empire. Each evening before the performance of this comedy of Hubert Henry Davies Miss Barrymore will give a thirty-five-minute sketch, the nature of which is to be a surprise; therefore, all details concerning its name and character are withheld. On Feb. 19 Miss Barrymore's season at the Empire Theatre will end.

On Friday afternoon Curtis Burnley will give a programme of Southern songs and readings at the Republic Theatre.

William Hammerstein secured the exclusive rights to the motion pictures of Cardinal Farley's return from Rome. The pictures were seen on Saturday at Hammerstein's Victoria Theatre and are continuing this week.

Enrico Caruso has written a popular song called "Dreams of Long Ago," with words of his own, which was sung in The Million at the Herald Square Theatre on and after Monday night by Paul Ker, who takes the part of the Bowery Caruso in that play. The words of the chorus of the new song are:

"Dreams, just dreams, of long ago;
Dreams of days that we both know.
Time can never change the past;
You're mine in dreams until the last.
Summer's gone and life grows cold.
Still, in dreams, you're mine of old.
Hearts can break, but you can't take
Those golden dreams of long ago."

The Frogs, a society of negro stagefolk, will give a theatrical entertainment on Jan. 29 at the New Star Casino, One Hundred and Seventh Street, between Lexington and Park avenues, the proceeds of which will be used to reduce the mortgage on the society's clubhouse.

Cheridah Simpson, who has appeared on Broadway in musical comedy, has sued Frank M. Stetson, of Seattle, Wash., for $35,000 for breach of promise. Stetson was for a time on the stage in the same company with Miss Simpson. He was recently married. Cheridah Simpson was in King Dodo and in Woodland. She divorced Jose van den Berg in 1904.

A testimonial benefit for Damon Lyon, formerly a member of the late Richard Mansfield's company, will be held in the Hotel Astor on the evening of Feb. 15.

The Martyrdom of St. Sebastian, the miracle play by Gabrille d'Annunzio, with music by Claude Debussy, will be the subject of a musical lecture to be given at the Hotel Plaza Jan. 31. Mlle. Jeanne M. Roulet, of Paris, will read selections from the play, while Kurt Schindler, conductor of the MacDowell Chorus, will accompany on the piano. The work will be given in full on Feb. 12 by the MacDowell Chorus.

Charles H. Haystead and wife, of Toronto, Can., are in New York for a short visit. Mr. Haystead is traveling manager for the A. J. Small circuit of theatres in Canada.

The Memphis *Commercial-Appeal* proffers the information that the stage cannot be condemned for the ruin of women.

After a year as manager of the Orpheum Theatre, Peoria, Ill., Frank Rayman has tendered his resignation, to become a manager on his own account.

The engagement is announced of Eleanor Hibbard, daughter of the late Mayor Hibbard, of Boston, and Mrs. Hibbard, to Howard W. Lambin, of Dorchester. Mrs. Hibbard is at present on the stage.

Emma Trentini was ill with a cold while playing St. Paul and was unable to appear for a few performances. She has been engaged by Oscar Hammerstein to sing Madame Butterfly at the London Opera in the Spring.

Dr. John H. Hart, a veterinary surgeon of Winchester, Ind., recovered a fine Boston bull terrier recently through the aid of State detectives. It was found with Collier's Uncle Tom's Cabin company in Marion, Ind. The troupe played in Winchester Dec. 22 and the dog and the company left town at the same time.

Sophie Brandt asked for clemency for the colored girl, Matty Crowley, who pleaded guilty to having stolen $12,800 worth of jewelry from the singer on Nov. 10. Judge Rosalsky, of the Court of General Sessions, sent the negro girl to the Bedford Home for Women.

Elyria, O., got the first view of Bunty Pulls the Strings outside New York. The second company opened there on Jan. 12. William A. Brady witnessed it.

The application by Flo Ziegfeld to have Bayes and Norwood punished for contempt of court in failure to obey a temporary injunction from appearing under any management but his own, was denied in the Appellate Division of the Supreme Court recently. The court ruled that, though the plaintiff's contentions are correct, he committed a technical fault in not vacating the order directing him to give the pair work, and so they cannot be punished.

Lee Shubert sailed for Europe on Jan. 6, on the *Olympic*. He will visit London, Berlin, Paris, Vienna and other European theatrical centres. Mr. Shubert was accompanied by William J. Wilson, who staged The Wedding Trip at the Broadway. Mr. Wilson was presented with a gold jewel-studded pocketknife by the members of The Wedding Trip company after the performance Friday night.

Donald Crisp and Helen Pease, both of The Little Millionaire company, were married at the Little Church Around the Corner on New Year's Day. Miss Pease comes from Detroit.

On Dec. 29 Mayor Gaynor signed the ordinance passed by the Board of Aldermen Oct. 19 appropriating $1,000,000 for the site formerly occupied by Dreamland for a seaside park. The plot contains more than seven acres and is located south of Surf Avenue, Coney Island, adjoining the property now owned by the city on which the public bathing pavilion was built.

The American Playgoers met on the evening of Dec. 29 at the Hotel Astor for their annual cotillion. In a short entertainment Madame Valleri sang and parodies on the characteristics of noted dramatists were given by Grace Isabell Colbron, who selected the closing scene of Ibsen's Doll House as her theme. She endeavored to show how Maeterlinck, Clyde Fitch, and Bernard Shaw might have ended the play. The first two were the work of Miss Colbron, who is a translator of German plays, and one in imitation of Bernard Shaw was written by Brian Hooker.

A miniature garage and automobile repair shop is being installed in the basement of the new Folies Bergere, at Forty-eighth Street and Broadway by Morton and Kelser, to repair machines belonging to patrons free of charge, except for the cost of the materials used.

Marc Klaw was the guest of Mr. and Mrs. Preston Gibson in Washington during the week preceding Christmas.

Baby Mine, called Mein Baby in German, is one of the reigning hits of the German dramatic season in Berlin. It is playing to standing-room business nightly at the Trianon Theatre.

Corinne Melville, eleven years old, formerly the child actress in Madame Butterfly, lies helpless at St. Mary's Hospital in Duluth, Minn., as a result of a fall recently. Her physician says that she will not be able to walk for a year.

Katherine Schenck Taylor, known professionally as Katherine Scott, was granted a divorce from Wilton Taylor on Jan. 8 by Judge Collister, of the Common Pleas Court of Cleveland, O.

Abigail Marshall, who recently played Amanda Horton in the Actors Society's production of Hartley Davis's The World, the Flesh and the Tailor, has a story of stage life entitled "Grasping the Shadow," in the current *Green Book*. This is the second of her writings in this magazine.

Maurice Maeterlinck intends to establish a literary prize with the proceeds of the $37,550 Nobel award which he received recently. He will increase the fund by a contribution of his own, so that it will yield $1,600 yearly.

A new ensemble number has been added to the score of The Enchantress, by Victor Herbert, and is sung by Harold Forde and chorus.

The McCornell Sisters have been signed by their father for Hatton Powell's Henpecked Harry company, and opened with that organization at the Walnut Street Theatre in Louisville on Dec. 17.

The Metropolitan Insurance Company has bought out the entire house at the Park Theatre for the evening of Jan. 27, when they will give a theatre party to their agents at a performance of The Quaker Girl.

The engagement has been announced in London of Gabrielle Ray to Eric Loder, grandson of Sir Edward Loder.

The Friars' dinner to Weber and Fields will be given on Sunday night, Feb. 11, at the Hotel Astor. Raymond Hitchcock has been chosen chairman of the entertainment committee, Ryan Walker chairman of the dinner committee, and William Raymond Sill chairman of the press committee. Abbot John W. Rumsey will preside, and some of the speakers will be Rennold Wolf, as advance agent for Joe Weber; William Collier, as advance agent for Lew Fields; Augustus Thomas, De Wolf Hopper, George M. Cohan, and Raymond Hitchcock. Speeches are to be followed by a vaudeville entertainment. The number of diners will be limited to nine hundred. Ladies will occupy boxes above the banqueting floor.

Florence Hengler, of the well-known dancers, the Hengler Sisters, has brought out a book of fairy stories, Little Miss Danhne and Other Tales, published by the Bookery, 13 East Thirty-ninth Street.

Raymond Duncan, brother of Isadora Duncan, the dancer, and of Augustus, the actor, was prosecuted in court recently in Paris, because of the Greek costume which he, his wife, and son wear. The tenants of the house where Duncan was living made a complaint against him of excessive nudity.

In the case of Arthur Forrest vs. William A. Brady to recover $1,500 for alleged breach of contract, a verdict was returned in favor of the theatrical manager by a jury before Justice Hendrick in the Supreme Court on Jan. 10. Forrest was engaged to appear in Brady's revival of Jim the Penman, at a salary of $250 a week, for ten weeks. He alleged the production closed two weeks after its opening and that Brady refused to pay him for the full term of the alleged contract. The manager showed the actor had refused to accept the work offered him for the eight weeks that remained of the contracted time.

In the will of Mrs. Malvina Hammerstein, divorced wife of Oscar Hammerstein, the value of the estate is fixed at $5,000 of personal property, left to her daughter, Rose Tostevin, of West Ninetieth Street. A diamond sunburst pin, valued at $300, goes to Stella Hammerstein, and a bracelet valued at $150 is left to Muriel Tostevin, a granddaughter.

Adelina Duval Mack, the accomplished teacher of dramatic art for twenty-five years, and now playwright, is here from Washington, D. C., presenting to the different managers her plays, A Man of To-Day, A Modern Circe, and The Witches' Cauldron.

Nora Bayes and Jack Norworth in A Musical Surprise Party are supported by Cyril Chadwick, the English comedian; Mary Johnson, and Ubert Carlton, the society dancers; David Stamper, the pianist, and Albert Anderson, the magician. They intend to shortly return to Broadway and produce their own musical comedy, entitled The Auto-Cranks, the music by Nora Bayes and the lyrics by Jack Norworth. They have secured the dramatic rights to the novel, The Penny Panic, which was written by the young California millionaire, Peter B. Kyne, and which has enjoyed a successful run in the *Saturday Evening Post*. Mr. and Mrs. Norworth are negotiating with Winchell Smith to dramatize the book.

Christine Nielsen, who plays Fritzi in The Wedding Trip, has recovered from a bruised foot which she sustained during the first act on the night of the New York premiere. Miss Nielsen had played every performance up till last week, in spite of the injury.

The Chester Bishop Stock company on Jan. 15 produced The Hand of the Law, by Charles R. Angell, State news editor of the Grand Rapids *Evening Press*, at the Garrick Theatre, Grand Rapids. The play is described by another paper of that city as a cleverly written melodrama which diverges considerably from the stereotyped form of melodrama. In the cast were Chester Bishop, Joseph La Valliere, L. R. Musgar, A. Gebhardt, Clyde Watson, Sam. Mylie, Lucille La Valliere, Margaret Teal, Irene Summerly, and Alice Clements.

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RECEPTION OF THREE ARTS CLUB.

The Three Arts Club held a reception at the parlors of the club building, No. 340 West Eighty-fifth Street, for the artists who have volunteered their services for the benefit to be given for the club at the Republic Theatre on Feb. 6. Among the guests were Edith Wynne Matthison, Gertrude Bryan, Ruth St. Denis, Beatrice Herford, Otis Skinner, Lewis Waller, George Arliss, Clifton Crawford, and Arnold Daly. Theodore Roosevelt was at the head of the reception committee, which included Mrs. John Henry Hammond, president of the club, Mrs. Samuel Tucker and Jane Harris Hall.

NEW THEATRE PRODUCTIONS ON SALE.

The New Theatre Company has announced that it wishes to dispose of the complete productions of its greatest scenic successes, excepting The Blue Bird, which Liebler and Company have acquired. The productions for sale at the company's warerooms include Twelfth Night, Merry Wives of Windsor, The Winter's Tale, School for Scandal, Vanity Fair, Sister Beatrice, The Thunderbolt, The Nigger, Strife, Don, The Witch, The Piper, Nobody's Daughter, The Arrow Maker.

SUMURUN ACTORS ENTERTAINED.

The members of the Sumurun company, with their director, Richard Ordynski, were guests of the members of the Irving Place Theatre company on Sunday night at the Irving Place Theatre. Erich Platen, the stage-director, on behalf of his fellow players and Gustav Amberg, the director, remarked on the appreciation which the Germans felt for Winthrop Ames for bringing the German production to this country. One of Us was given by Adolf Link and the Irving Place Theatre company.

PARKER TALKS ON OPERA.

Professor Parker, of Yale University, gave a lecture recital to the members of the MacDowell Club on the afternoon of Jan. 16 at 108 West Fifty-fifth Street, on his opera, Mona. He gave the story of his opera and read parts of the libretto and gave their musical settings on the piano. Incidentally he rapped the methods of Debussy.

BEVERLY SITGREAVES AT HUDSON.

Beverly Sitgreaves is arranging for a special matinee to be given at the Hudson Theatre on Feb. 13. The entire programme will be given over to French plays and the familiar pantomime, L'Enfant Prodigue, which will be presented by Madame Pilar Morin. Miss Sitgreaves and José Ruben, of The Garden of Allah company, will appear in the one-act play, Le Passant.

BEBAN FOR JUBILEE.

Weber and Fields acquired the services of George Beban, late star of The Sign of the Rose, for the Jubilee company last Monday, through an arrangement with Klaw and Erlanger. He has previously played with Mr. Fields in eccentric comedy parts.

KALISH AT BENEFIT.

Bertha Kalish acted in The Kreutzer Sonata at Kessler's Second Avenue Theatre on Jan. 17, for the benefit of the family of the late Henry G. Ginsberg, who died Jan. 3. This is the first time Madame Kalish has appeared in Yiddish since 1905.

BLANCHE RING AT SYNDICATE HOUSE.

Blanche Ring played last week at the Century Theatre, a Klaw and Erlanger house in St. Louis, although she was advertised for the Garrick, the Shubert house,, at reduced prices. The injunctions got out by the Shuberts to prevent her from appearing at the rival house were denied by the Circuit Court of St. Louis.

GOSSIP OF THE TOWN.

William H. Crane will terminate his engagement at the Garrick Theatre next Saturday night.

A. Baldwin Sloane is writing some of the music for the Weber and Fields Jubilee production, while E. Ray Goetz is at work on the lyrics for Sloane's music.

Frank Keenan will shortly be seen over the Orpheum Circuit in a one-act play of a serious nature.

Lewis Waller, manager for A Butterfly on the Wheel, announces that Madge Titheradge will remain in America for the remainder of the current season, and also for all next season. Mr. Waller has also cancelled his Australian tour for next year.

Walter Pritchard Eaton gave a lecture before the Chicago Drama League at the Fine Arts Building, in that city, on Jan. 18. His subject was "The Uses and Abuses of Dramatic Criticism."

Robert B. Mantell was married on Jan. 16 to Genevieve Hamper, of Detroit, in Pueblo, Col.

Gaby Deslys departed for Paris on Jan. 17 on the *Baltic* of the White Star line.

Madame Maeterlinck was scheduled to sing in New York last night at an entertainment given by Mrs. Orme Wilson at her residence in East Sixty-fourth Street.

Kitty Cheatham gave a benefit recital in aid of the Madison Avenue Exchange for Woman's Work, at the Plaza on Jan. 16.

Bertha Kalish is rehearsing The Light of St. Agnes, a play by Mrs. Fiske.

Grace Huff has signed with the American Stock company, Philadelphia, opening there in The Christian, Jan. 31.

The Society of the Alumni gave its annual meeting in honor of Franklin H. Sargent, president of the Academy of Dramatic Arts, on Friday afternoon, Jan. 19, at 1451 Broadway, from three to six o'clock. These meetings are entirely informal and not intended as social functions, but rather to give to members the opportunity for becoming acquainted, for promoting good fellowship, and for the discussion of matters of interest connected with the stage and the play, and various subjects allied to the drama.

Arthur Aylesworth, who scored in Over Night at William Brady's Playhouse, is to be featured next year in a new comedy by Philip Bartholomae, and to star the season following.

It has been decided by the new owners of the Madison Square Garden, the Foreign and Domestic Company, not to tear down the building at the present time. The Motor Boat Show will be held Feb. 17 to 24; the eighteenth annual exhibition of the Sportsman's Show comes March 1 to 9; the Ringling Brothers Circus will occupy the Garden from March 20 to April 28.

Charles Klein and James Forbes have returned from Europe on the *Olympic* for New York.

Harry B. and Robert B. Smith have made an American version of Bub oder Maedel for Werba and Luescher. It is, of course, a musical piece, and will be known as Rosemaid.

Madame Simone was guest at a luncheon given for her by Mrs. Burke-Roche at her home in Seventy-seventh Street on Jan. 14. The French artist also recited at a dinner given by Mr. and Mrs. Robert Goelet the previous evening.

The attractions at the Fifth Avenue Theatre for the week of Jan 29 will be composed entirely of women.

Arthur Collins, managing director of the Drury Lane, sailed from Liverpool for New York Jan. 18 on the *Celtic*. His wife, Jette Thom, is a Californian, and is at present in this country.

Donald Stuart, professor of romance literature in Princeton, lectured on "The Foundations of Modern Drama," on Jan. 18, at Columbia University, before the Columbia and Barnard Graduates' Dramatic League.

Walter Hale, a member of John Mason's company in As a Man Thinks, was ill in Milwaukee, and left the cast for a few performances.

In the sale of the library of the late Robert Hoe last week $3,800 was paid for a diminutive copy of Shakespeare's Venus and Adonis. Several folios of the poet commanded good prices. The original manuscript of George Bernard Shaw's Passion, Poison and Petrifaction brought $140.

Robert Edeson will make his first appearance in vaudeville at the Colonial Theatre Monday, Feb. 5, according to an announcement made by Percy G. Williams. The actor will appear with some thirty people in the training quarters scene from Strongheart.

Mikail Mordkin added several new dances to his programme in the Winter Garden on Monday evening. One of them is to the music of the Hungarian Rhapsody, Number 2, by Liszt.

When Sumurun opened at the Casino on the 16th, the members of the company received the following cablegram from Max Reinhardt:

"LONDON, Jan. 16, 1912.

"Ordynski, The Casino, New York:

"I look to you and the Sumuran company to do me justice to-night in my introduction to America, for I look eagerly forward to visiting that country to keep up to our Berlin and London standard.

"REINHARDT."

Oedipus Rex will probably be the next Reinhardt production to be seen here.

The natural color motion pictures of the coronation of King George and Queen Mary of England, last Summer in Westminster Abbey, at the Kinemacolor Theatre, will be superseded in February by the production in motion and color of the coronation durbar at Delhi. Charles Urban, the inventor of Kinemacolor, was appointed official cinematographer to the crown, and with his corps of thirty-odd assistants has reproduced all the events of the celebration by royal command. The films will be kept in the Tower of London as an historic record of the occasion, as were those of the coronation.

Lulu Glaser was granted a divorce in Chicago on Jan. 17 by Justice McDonald, of the Supreme Court.

On Thursday night, at the Criterion Theatre, James K. Hackett and E. M. Holland played a one-act sketch called The Bishop's Candlesticks, founded upon an episode in "Les Miserables." Mr. Hackett was seen in the role of Jean Valjean, while Mr. Holland played the Bishop. The Bishop's Candlesticks was put on immediately following the regular performance of The Grain of Dust, and the curtain did not rise until nearly 11.30 o'clock. The audience in the theatre at the time was invited to stay, and in addition many theatrical people playing in the city dropped in from their own theatres to see the performance.

THE PHILADELPHIA STAGE

Whirlwind Close of the Irish Players' Engagement—Case Against Ticket Speculators and Box Offices—Maude Adams in Chantecler—The Littlest Rebel.

(Special to The Mirror.)

PHILADELPHIA, Jan. 23.—The arrest of the Irish Players on the charge of producing an immoral play, which was the culmination of a series of exciting incidents brought on by the production of The Playboy of the Western World, and further developments in the crusade against the theatre ticket agencies and speculators begun by the "North American" and now taken up by City Councils, made the week an exciting one in local theatrical circles.

The Irish Players closed on Saturday a successful engagement of two weeks' duration at the Adelphi. The Playboy of the Western World was the attraction for three nights, and each night there was a great commotion at the theatre. Anticipating trouble, the management had 200 policemen and plainclothes men secreted in the theatre, and every time a man got up to object he was hustled out of the playhouse without ceremony. There were a number of arrests. The next night a piece of pie and several eggs were thrown toward the stage and there were some more arrests. A delegation of Irishmen then called on Mayor Blankenburg and asked him to stop the play on the ground that it was immoral and indecent. This he refused to do, and instead went to see a performance himself and came away very much pleased.

"If the Irish Mayor of Boston, who doesn't like the theatres, allowed The Playboy of the Western World to be produced, I don't see why the German Mayor of Philadelphia should object," he said humorously. Following his decision not to stop the play a warrant was sworn out for the entire co. A bond was given immediately by Acting Manager Bradley and a hearing was held on Friday. Quite a few well-known theatrical persons were present at the magistrate's hearing and the entire co. were held for court. Director of Safety Porter testified in favor of the play.

Anxious to break up the combination between the theatre box-offices and the ticket agencies in the hotels, which has reached such proportions that it is almost an impossibility to get a good seat at the regular box-office, the "North American" has started a crusade which has aroused considerable discussion. In a series of powerful articles the assertion has been made that there is an understanding between the house managers and the ticket agencies whereby the profits are divided and all unsold tickets are returned. The assertion that the agencies were given only ten seats for each performance was riddled by the "North American," which presented proof to show that one agency received seventy seats for every evening and matinee performance and 200 seats for every Saturday and holiday performance from each of the Nixon and Zimmerman and Shubert theatres.

It was also disclosed that Keith's, the Walnut, and the Grand Opera House would have no dealings with the agents who squeeze patrons to the extent of 50 cents or more on each ticket and sold their best seats directly from the box-offices.

This week there were only two changes of bills. The Pearl Maiden leaving the Chestnut Street Opera House for its New York premiere, with several excellent changes in the cast, Flora Zabelle replacing Lola Leih and Elsa Ryan, Violet Dale. It was succeeded by Kitty Gordon in The Enchantress. The Irish Players and Lady Gregory left the Adelphi after a very eventful and successful run, and a new musical play, Baron Trenck, by Felix Albini, translated by Henry Blossom and the lyrics by Frederick F. Schrader, is the current attraction.

Tuesday night, Jan. 23, another German opera will be sung by the New York co. at the Metropolitan Opera House, Lohengrin being the attraction, with a splendid cast that includes Emmy Destinn, Matzenauer, Jadlowker, Goritz, Witherspoon, and Hinshaw, with Hertz conducting.

Last week there were a number of important changes of bill. Maude Adams in Chantecler appearing at the South Broad and Dustin and William Farnum in The Littlest Rebel at the Forrest. Plays that hold over and are still drawing well include Get-Rich-Quick Wallingford, at the Garrick; Everywoman, at the Lyric, and The Commuters, at the Walnut.

The Philadelphia Orchestra concert last week was especially noticeable, as Efrem Zimbalist, the young Russian violinist, was the soloist. His interpretation of Glazumont's concerto displayed splendid technique and much depth of feeling.

Rostand's farmyard drama, Chantecler, with Maude Adams in the titular role, made its first Philadelphia appearance last week at the South Broad. The interest which this play has aroused, the unusual scale of the scenery and the novelty of the entire production made its presentation an auspicious occasion and the play one of the most important offerings of the year. Miss Adams's physical inability to measure up to the part of the cock rather detracted from her artistic interpretation of the part, but there are moments when she does convince. The force of Rostand's message is lost with a woman in such a masculine role and the English translation has lost much of the poetic beauty of the original. The drama is one well worth seeing for the stage setting is beautiful and the unusual spectacle of animals and fowls strutting about and expressing their ideas in a language which can be understood is very striking and novel. Josephine Victor as the Hen Pheasant and George Henry Trader as Patou abiy supported the star, and William Lewers and R. Herton Carter were also very capable.

A more effective and appealing plea for the abolition of war could not be presented than The Littlest Rebel, now appearing at the Forrest, with Dustin and William Farnum starring. Edward Peple set out to describe war as General Sherman found it and he succeeded. The Farnum brothers portrayed Northern and Southern chivalry in its highest estate and were forced to share the leading honors with a wonderful juvenile actress, Juliet Shelby. The play is undoubtedly one of the strongest productions of this kind on the stage to-day and should receive the hearty support of the public.

The fourth week of Everywoman at the Lyric shows no diminution of interest in the play written by a former Philadelphia reporter. Katharine Grey, who replaced Laura Nelson Hall in the leading role, has received the cordial support of the Philadelphia public and seems well fitted for this trying role.

"Way Down East," which is the attraction at the Grand Opera House, is one of the few rural plays still popular, and is presented by a competent cast that is headed by Catherine Carter and includes J. R. Armstrong, Ella H. Wood, John Brennan, and Frank Bell. Last week's attraction was The Girl in the Taxi.

The dramatized version of the popular novel Lena Rivers is the bill at the American, presented by the Blaney-Spooner Stock co. Last week a powerful play depicting court life in Russia, In Darkest Russia, was the attraction.

Channing Pollock's great success, Such a Little Queen, is the current attraction at the Chestnut. Last week the Orpheum Players appeared to advantage in Fifty Miles from Boston.

Another bright, entertaining bill has been prepared for the William Penn, and among other numbers presented by Manager Miller this week are Eva Williams and Jac Tucker, the Big City Four, Mr. and Mrs. Hugh J. Emmett in An Evening at Home, and Boyle and Brazil.

Houdini accepted numerous challenges last week at Keith's and escaped from boxes, beer kegs, automobile chassis, hospital cots, etc., with a great deal of ease, still further mystifying his large audiences. Signor Trovato, the eccentric violinist, also starred.

J. SOLIS-COHEN, JR.

BROOKLYN AMUSEMENTS

Lorna Elliott Returned to the Gotham and Scored—Phyllis Gilmore Added Another Success to Her List—Other Attractions.

Jim the Penman was the offering at Payton's Lee Avenue Theatre last week, with Corse Payton in the role of Captain Redwood. Minna Phillips as Mrs. Ralston gave an excellent performance, as did Claude Payton in the part of James Ralston. Considerable comedy was furnished by Ethel Milton as Agnes Ralston and Everett Murray as George Ralston. Others in the cast were Arthur Jarrett, George S. Fisher, Grace Fox, Charlotte Wade Daniels, Harry McKee, and Frank Armstrong.

The Virginian was the attraction at the Gotham Theatre last week. Louise Carter as Molly Wood was suitably cast. Victor Brown looked the part of the Virginian. Frank Fielder as Steve was excellent and without doubt was the best performance given by him since joining the Gotham company. Henry Hicks as Trampas was exceptionally good and took advantage of every opportunity the part afforded. Evelyn Watson again displayed her versatility in the role of Mrs. Carmody, her make-up being perfect in every detail. Lorna Elliott, who scored one of the biggest hits last season at the Gotham Theatre in Pretty Peggy, returned last week and was seen in the role of Mrs. Ogden. Her sweet tone of voice and pleasing manner immediately won for her rounds of applause. Mrs. Henie was played by Kate Woods Pinke in commendable fashion. Others in the cast, all of whom were exceptionally good, were James Kyrle MacCurdy, Stuart Beebe, and John Dilson. The scenery and stage settings were elaborate and received much applause.

Edna May Spooner Stock company presented A Tip on Taps at the De Kalb Theatre last week, with Edna May Spooner and Arthur Behrens in the title-roles.

The Aviator was the attraction at the Crescent Theatre last week. George Allison as Robert Street made the most of every situation. Second honors went to Charles Schofield, who played the part of Sam Robinson. M. J. G. Briggs as Hopkinson Brown and Harrison Fowler as Brooks played their parts well. Others in the cast were Arthur Buchanan, Joseph Egerton, Leah Winslow, Isadore Martin, and Mathilde Deshon.

The Phillips Lyceum Stock company last week presented Molly Bawn and also celebrated the return of Phyllis Gilmore. Miss Gilmore was greeted with rounds of applause on her entrance and was the recipient of many presents from her admirers. Miss Gilmore gave a clever performance of Molly and well deserved the praise she received. Harold Clarement was also seen to good advantage as Luttrell. Carrie Roe rendered a very clever singing specialty and was also good in the role of Lady Cecil Stafford. Alice Meredith was also seen to good advantage as Marcia Amherst.

After three years Margaret Illington made her appearance before a Brooklyn audience last week at the Montauk Theatre in Kindling and was enthusiastically received.

Edith Taliaferro in Rebecca of Sunnybrook Farm scored another success at the Broadway Theatre last week.

Grace La Rue delighted large audiences last week at the Shubert Theatre in Betsy.

Rose Stahl in the title-role of Maggie Pepper at the Majestic Theatre last week repeated the success she attained during her run in Manhattan.

The attractions at the various burlesque houses last week were: Casino, Darlings of Paris; Gayety, Bowery Burlesquers; Empire, Jardin de Paris; Star, Runaway Girls.

Frank Fogarty headed an exceptionally strong bill at the Greenpoint Theatre last week.

CHARLES J. RUPPEL.

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St.
Evenings, 8—Matinees, Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present
OTIS SKINNER
By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH. Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street.
Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
Charles Frohman Manager
CHARLES FROHMAN Presents
ETHEL BARRYMORE
IN A FOUR ACT PLAY
The Witness for the Defence
By A. E. W. Mason

LYCEUM Broadway and 45th Street
Evenings at 8:20.
Daniel Frohman Manager
LAST WEEK
CHARLES FROHMAN Presents
NAZIMOVA
The Marionettes
Tuesday, Jan. 30, MARGARET ANGLIN
in LYDIA GILMORE

CRITERION B'way, 44th St. Eve. 8:15
Mats. Wed. & Sat. 2:15
Charles Frohman. Manager
Gertrude Elliott
(Liebler & Co., Managers)
In a LEAP YEAR Comedy, Entitled
WHITE MAGIC
By DAVID GRAHAM PHILLIPS
and ROI COOPER MEGRUE
With an Exceptionally Strong Cast

GARRICK THEATRE, 35th St., East of B'way. Eves., 8:20.
Mats., Thurs. and Sat.
LAST WEEK
MR. JOSEPH BROOKS presents
WM. H. CRANE
In a Comedy by Martha Morton
The Senator Keeps House
Aided by Mabel Bert, Esther Lyon, Mary Leslie Mayo, Marion Kirby, Lorain Frost, Harry Harwood, Jack Devereaux, William W. Jefferson, Theodore Marston.

GEO. M. **COHAN'S** THEATRE, Broadway and 43d St. Evgs. 8:15
Matinees Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN (himself)
in the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. West of B'way.
Eve's at 8—Mats. Wed. & Sat. at 2.
Klaw & Erlanger's Elaborate New
BEN-HUR
A Mighty Play, Stupendously Staged
Jan. 29, CHARLOTTE WALKER
IN THE TRAIL OF THE LONESOME PINE

HUDSON Theatre, 44th St., nr. B'way
Evgs. 8:15. Mats. Wed. & Sat.
MME. SIMONE
Assisted by ARNOLD DALY
(Liebler & Co., Managers)
In Maurice Donnay's Modern Play
The Return from Jerusalem

HARRIS Theatre, formerly Hackett, 42d St. nr. B'way. Evgs., 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
THE TALKER
A play by Marion Fairfax.
—with—
TULLY MARSHALL, LILLIAN ALBERTSON, MALCOLM DUNCAN, PAULINE LORD, ISABELLE FENTON, WILSON DAY, ELENE FOSTER, WARREN MUNSELL, BERTHA DOWN, and others.

FULTON Formerly the Folies Bergere.
46th St., West of B'way
Evenings, 8:30. Mats., Wed. & Sat., 2:30.
LAST WEEK
LEW FIELDS Presents
William Collier
In His New Entertainment,
TAKE MY ADVICE
By William Collier and Jas. Montgomery

NEW YORK THEATRE, B'way and 45th St. Orchestra, 8 sharp
Matinees, Wednesday and Saturday, 2.
Klaw & Erlanger Managers
The Pearl Maiden
WITH
Jefferson DeAngelis

GAIETY Broadway and 46th Street.
Evenings at 8:15. Matinees, Wednesday & Saturday, 2:15
Last Week
HENRY B. HARRIS Presents
ELSIE FERGUSON
In a Comedy by Charles Nirdlinger,
THE First Lady in the Land

BALTIMORE

Cohan and Harris's Officer 666 Called a Success—Margaret Anglin's New Play—High Praise for Baron Trenck.

(Special to The Mirror.)

The first-nighters had a great time week ending Jan. 20 endeavoring to see everything worth while, although it must be admitted that while business was fairly good it fell short of the week previous, yet the attractions offered were excellent. We had to brand new productions, one New York success, to say nothing of the Philharmonic concert at the Lyric and an unusually strong bill at the Maryland. Officer 666, which Cohan and Harris offered at Ford's, proved excellent entertainment and will likely prove one of the season's big successes. The action is quick, the situations unusually clever and well contrived, suspense is sustained throughout to the last curtain. It begins as a comedy and turns out as an extremely clever melodrama of the new style. We have had few things more interesting, simply as an evening's entertainment, than this new play. Wally Eddinger, in the writer's opinion, has done nothing better than Travers Gladwin, and George Nash is equally as good. Percy Aymes and Ruth Mayeliffe also do wonders for the success of the piece. The acting of these four is a delight and could hardly be improved upon. They have caught the right idea. The music is the thing in The Baron Trenck, which F. C. Whitney revealed to us last week, and exquisite music it is. If the same public which proclaimed The Chocolate Soldier is still thirsty for music of the same high order, then F. C.

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Winter Garden Broadway & 50th Street. Tel. 411 Col.
Evenings at 8. Matinees, Tuesday, Thursday and Saturday at 2. Best Seats $1.
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LOPOUKOWA, PAJITZKAIA
And the Big Musical Entertainment
VERA VIOLETTA
And Extraordinary All-Star Cast
ANNETTE KELLERMANN

MAXINE ELLIOTT'S Theatre 39th St. Bet. B'way & 6th Ave. Tel. 4985 Bryant.
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OLIVER MOROSCO Presents
THE BIRD OF PARADISE
A New Play of Hawaiian Life

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St., E. of B'way.
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Management William A. Brady, Ltd.

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Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
SAM S. & LEE SHUBERT (Inc.) Present
THE WEDDING TRIP
A New Comic Opera by
REGINALD DE KOVEN

WILLIAM COLLIER'S **COMEDY** 41st St., bet. B'dway and 6th Ave. Tel. 5194 Bryant.
Evgs., 8:15. Mats. Tues., Thur. & Sat. 2:15
BUNTY PULLS THE STRINGS

CASINO B'way & 39th St. Phone 3846 Murray Hill. Evgs., 8:30. Mats. Wed. & Sat., 2:30.
WINTHROP AMES Presents
THE SENSATION
SUMURÛN
A Wordless Play with Music
Prof. Max Reinhardt's Complete Company and Production

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Sixth Avenue, 43d-44th Streets
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Twice Daily—2 and 8 P. M.
Best Seats at Matinees, $1
Around the World
SERIES of EARTH-EMBRACING SPECTACLES

DALY'S Broadway and 30th Street. Tel. 5073 Mad. Sq. Evs. 8:15 Mats., Wed. and Sat., 2:15
JOHN CORT Announces
THE ROSE OF PANAMA
AN OPERA COMIQUE

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HENRY W. SAVAGE offers
LITTLE BOY BLUE
THE JOYOUS OPERETTA

39th STREET THEATRE — 39th St. near Broadway. Tel. 413 Bryant. Evgs. 8:15.
Only Matinee Saturday 2:15.
MR. LEWIS WALLER has the honor to submit
A BUTTERFLY ON THE WHEEL
Noted English Drama with Excellent Cast

LEW FIELD'S **HERALD SQR.** B'way & 35th St.
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WEST END 125th St., West of 8th Av Phone, 5904 Morningside.
Evgs., 8:15. Mats., Wed. and Sat., 2:15
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Wm. A. Brady's Big Production
THE
Wilton Lackaye Players
IN
THE STRANGER
WEEK JAN. 29
MUTT and JEFF

NEW YORK THEATRES.

CENTURY (Formerly New Theatre.) 62d Street and 8th Ave. Phone 8800 Col. Evenings 8 sharp.
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Evgs and Sat. Mat., 50c. to $2.50
Popular Price Matinee Wednesday
The 8th Wonder of the World
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GEORGE ARLISS
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In Louis N. Parker's New Play
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MANHATTAN OPERA HOUSE 34th Street & 8th Ave.
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BROADWAY SUCCESSES AT POP. PRICES
Evgs. & Sat. Mat., 25c. to $1.00
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MUTT and JEFF
The Season's Greatest Success
WEEK JAN. 29
MARGARET ILLINGTON in KINDLING

NEW YORK THEATRES.

REPUBLIC West 42d Street. Evgs. 8:20 Mats. Wed. and Sat., 2:20
DAVID BELASCO . . . Manager
DAVID BELASCO presents
A New Comedy Drama, **THE WOMAN** By William C. de Mille.
With a Cast of Exceptional Merit

BELASCO 44th St., nr. B'way. Evs., 8:20 Mats., Thurs. & Sat. 2:20
DAVID BELASCO presents
DAVID WARFIELD
In a new play by David Belasco &
THE RETURN OF PETER GRIMM

last week and the result was a sold-out house at every performance. This house is probably doing the largest business of any vaudeville theatre south of New York.

Business at Holliday Street Theatre should be unusually good 22-27, as a splendid dramatization of Harold McGrath's popular novel, The Goose Girl, is making its first appearance in this city.

Billy Watson and his own co. are here for the first time this season at the New Empire 22-27, boasting a good production. Business, as usual, will be large for this attraction. The Crackjacks returned to the Gayety for the same week and are going to prove a serious rival for popularity.

The sudden death of Mrs. Ford, the wife of John T. Ford of Ford's Opera House, cast a gloom over theatrical circles here last week. The Fords, one of the most popular and distinguished families in Baltimore, have been connected with the theatre for over half a century. Mrs. Ford was always kind and considerate and her friends embraced a host of theatrical folk. To have enjoyed the great privilege of her friendship was an honor, and Baltimore has lost one of its most beloved women and the theatrical profession one of its dearest friends. She is survived by her husband and three sons, John T., Jr., Lattimer, and Frank M. Ford. Her funeral took place 16, interment being made in Druid Ridge Cemetery.

Manager Tunis F. Dean, of the Academy, announces a five-course series of Newman's travel talks on Tuesday afternoons, beginning 23. These lectures proved most popular last season and the present series should be equally successful.

A large party of Washingtonians has arranged for a large theatre party next Wednesday night at the Academy, when they will pay us a visit to see Margaret Anglin's first performance in the new Henry Arthur Jones play, Lydia Gilmore. The audience promises to be the most brilliant of the season and will include several New Yorkers, newspaper men and three prominent Broadway managers, also Messrs. Nixon and Zimmerman, and Mr. and Mrs. Fred Nixon Nirdlinger.

Kitty Cheatham was given an enthusiastic reception when she appeared at the Peabody Institute 23, under the auspices of the Teachers' Literary Society of Baltimore.

The new Klaw and Erlanger musical production will shortly be revealed at the Academy. It is entitled The Man from Cook's, with lyrics and book by Henry Blossom and music by the versatile Raymond Hubbell. Fred Walton will have the title-role.

I. BARTON KRRIS.

THE CHICAGO STAGE

New Bills—The Greyhound—Praise for Gladys Hanson in "The Woman"—First Performance of The Jewels of the Madonna.

(Special to The Mirror.)

CHICAGO, Jan. 22.—Passers-By at the Blackstone, the Lombardi Opera co. at the Lyric, In Old Kentucky at McVicker's, Bertha Kalish at the Majestic, are beginning engagements here this week. Coming later: Blanche Bates at the Blackstone, Lawrance D'Orsay in The Earl of Pawtucket, Jan. 28 at the Lyric; A House Divided, by H. S. Sheldon, reopening the Whitney, 29; Marie Dressler in Tillie's Nightmare at the Lyric, 28; Nora Bayes and Jack Norworth at the Majestic, 29; Donald Brian in The Siren at the Illinois in February; His Neighbor's Wife at Powers's, next week; the Drama Players at the Lyric, first week in February; The Typhoon, Walker Whiteside, at the Chicago Opera House, early in February; Mother at McVicker's, Feb. 4.

After The Deep Purple, showing thieves in a badger game on land, Paul Armstrong and Wilson Mizner have written us a play, The Greyhound, at the Studebaker, showing thieves in a confidence game on board a ship. The Greyhound was virtually produced here, although a first performance was given in a city nearby. From all accounts of the play and from the approval given by a large audience midweek, and from a comparison with The Deep Purple and Alias Jimmy Valentine, seen here at birth, The Greyhound will stand out as one of the successes of a season marked by many failures. One critic said it was less remarkable as a play than The Deep Purple, but more popular. Possibly the confidence game is elevated a little more in importance than the badger game was, and allowed to predominate more at the expense of what interests the heart-touches of nature. In the good, old days on Halsted Street watching crime came within an inch of success only to involve the villains in the richly merited punishment and disaster, was interesting not so much mentally as because it involved good people, angels, and heroes, in deep grief constantly till the longed-for rescue, escape, and arrests. Innocence suffers in The Greyhound, but many of them are rich and they bleed only financially. A gang led by a smooth, handsome villain, of good manners, hears that a certain rich family is going to Europe on a great liner from New York and a plot to fleece the family is put into effect at once. This is told in the prologue. Then for five scenes the story proceeds on the decks and in the card room of the liner, the head of the gang, called "the greyhound," leading the march into the good graces of the rich family. Other rich passengers are selected for "easy money"—a backer from Lima and his family. A college football hero, whose attentions to the daughter of the rich family first selected for prey are offensive to them, is used by "the greyhound" as a means to get a check for $50,000 in his name to buy off the athlete, and "the greyhound" makes use of a forged letter to show the penniless woman her hero is only after money. A wife of "the greyhound," abandoned by him on the Barbary Coast on what was supposed her deathbed, recovers and happens on the liner. A former expert poker player who has reformed and become a detective is in love with her. With her recognition of "the greyhound" and the reformed sharp's cleverness at cards, as well as at sleuthing, the work of the gang is undone, and so completely is it undone that "the greyhound" jumps in the sea. It was a wrench of our feelings to see Henry Kolker playing the leader of a gang of thieves, but not on account of the way he played it, for that was skillful and finished to the smallest detail. It was entirely reasonable that such a man as he could gain a confidence of the rich passengers. Robert McWade, Jr., as the reformed gambler-detective, evidently fully and exactly satisfied his audiences, as it did one reportorial item of it. He had the coolness, the dominance, and the nerve and sure touch to cope with the slickest of thieves. Jay Wilsey played the "pale face kid" in quite the proper spirit of a born, ungrammatical gambler, without a scruple, but, on the contrary, a relish of the game. Ellis Proctor's Deep Sea Kitty, a Western thief posing as a baroness, was not entirely right, it seemed. The part has nothing like the sympathetic value and big-heartedness that Frisco Kate has, but played as a clever, stunning woman it would be very effective. Most of the other chief parts were thoroughly well played: Whispering Alex by Douglas Wood, the greyhound's abandoned wife by Louise Wood, who added finely and gracefully to the quota of appeal in the play on the sympathies; the Lima banker by Elmer Grandin, the young heiress by Suzanne Willa, her football hero by Carl Ahlstrom, an excellent choice for this part; Mrs. Fagin by Gladys Morray, a detective by Carl Harbaugh, sons of the rich family by Edward Longman and David Burton, the Lima banker's family by Gladys Murray and Crosby Little, W. A. Lincoln and Leroy Clemens played the doctor and the wireless man. The attendance has been large and the stay of the play is indefinite. Guy F. Bragdon is the stage director.

One of the pleasant recollections of the sea-

(Continued on page 25.)

Whitney has one of the big hits of the season. The production is most elaborate and the co. decidedly above the average. Such productions deserve the hearty support of the public, as they are few and far between.

Owing to rehearsals which were deemed necessary for a finished performance the new Henry Arthur Jones play, Lydia Gilmore, in which Margaret Anglin will make her re-entry into the emotional field, the first production has been postponed until Wednesday, Jan. 24, at the Academy of Music, when Baltimoreans will be given the opportunity of seeing the first performance on any stage prior to its engagement at the Lyceum Theatre, New York, on Jan. 29. The success of Miss Anglin's former engagement in this city two weeks ago and her return on that account is almost positive proof that unusually large houses will attend every performance of the new work. Klaw and Erlanger production of Ben-Hur 29-Feb. 3.

The Gamblers, for which we have waited a long time, came to town at the Auditorium 22-27, with most of the original cast, although George Nash, who was with us last week in Officer 666, was sadly missed. Jane Cowl, who was quite popular here with the Page Stock co. at Ford's a few years ago, is a delight. Her acting is admirable, as in fact is that of the remainder of the cast. The Gamblers is what can best be described as a ripping good play of the moment, splendidly acted, well written and exceptionally well staged. It is one of the best of the season thus far and is decidedly well worth seeing. John Mason in As a Man Thinks 29-3.

It is safe to predict that some of the largest houses of the season will be in attendance at Ford's this week, where Chauncey Olcott opened 22-27 in his new play, Macushla, by Rida Johnson Young, a Baltimorean. Olcott's engagement is always a huge success from a financial standpoint. Macushla is by far one of the best plays Olcott has offered us in a long time and is really worthy of consideration from those who admire his style of play. As usual, he sings several new ballads which are quite good. Hackett in A Grain of Dust 29-3.

Another good bill is provided by Manager Schanberger at the Maryland this week, headed by Kaltrama. Harry Fox and the Millership Sisters, Paul Dickey and co., Fred Dupree, Minnie Allen, Hess Sisters, Clifford and Burke form the remainder of the bill, with Salerno as an extra feature. The Maryland had a most excellent bill

AMUSEMENTS THE COUNTRY OVER

TO OUR CORRESPONDENTS

All MIRROR Correspondents who have qualified for 1912 are now supplied with credential cards; others are requested to communicate with us at once, as we are about to fill all uncovered territory.

ALABAMA.

MONTGOMERY. — GRAND: Isabel Lowe in The Dawn of a To-morrow 8; greatly pleased excellent business. Miss Lowe received many curtain calls, and made a lasting impression. Top o' th' World 10 pleased good house. Henry Woodruff in The Prince of To-night 12 satisfied large house.——MAJESTIC: Peruchi-Gypsene co. in Swiftwood 8-13 pleased good business all week.

MOBILE.—THEATRE: Henry Miller in The Havoc 4, 5; excellent co.; fair business. Naughty Marietta, with Florence Webber, 6; good co. and business. Dawn of a To-morrow 10; well-balanced co.; good business.——LYRIC: Around the Clock 5, 6; good co.; fair business. The Common Law 8, 9; fair co.; very light business.

TUSCALOOSA. — AUDITORIUM: Dante's Inferno pictures 15, 16 pleased fair business.——DIAMOND: Hendrix-Belle Isle Comedy co. in School Days 15-20 satisfied excellent business.

ARIZONA.

TUCSON.—OPERA HOUSE: Paid in Full 6; good co.; poor business.

ARKANSAS.

TEXARKANA.—GRAND: John Larking in Royal Sam 8; fair co. and business. Weary Willie Walker 10; poor co. and business. Casey Jones 11; only fair; good house. Jeanne Towler in The White Sister 13 seemed to please a good-sized audience.

FORT SMITH.—NEW: Excuse Me 8 pleased large audience. The Fortune Hunter 10; charming performance, to good business. Baby Mine 13; good house.——ITEM: Warren Cattelin resigned as manager of the Majestic and leased the New for motion pictures.

HELENA.—GRAND: Madame Sherry 8; capacity; seats on sale morning of 4, and by noon S. R. O. sign displayed. Seven Days 10 pleased good house.

PINE BLUFF.—ELKS': Seven Days 11; good performance; light business. Fortune Hunter 13; excellent performance and co.; fair business.

FAYETTEVILLE.—OZARK: The Fortune Hunter 9; more than pleased; business very good. Richard Carle in Jumping Jupiter 15 delighted large house.

HOT SPRINGS. — AUDITORIUM: Honey Boy Evans 8 pleased big business. Get-Rich-Quick Wallingford 5; excellent co.; large house.

CALIFORNIA.

SAN FRANCISCO.

Good Business Notwithstanding Inclement Weather—Forbes-Robertson's Big Success

This has been quite a busy week with good attractions at all the houses, and business was excellent, notwithstanding that it has been constantly raining.

The Columbia has a first-rate attraction in The Red Rose, there being a very capable co. to aid the principals. Zoe Barnett, who was with us before and became a favorite, has again in this big aggregation cut out for herself a distinct personality. Really she has proven to be the real star. Coming: Get-Rich-Quick Wallingford.

The Alcazar offered The Dawn of a To-morrow attractively and pleased. Miss Vaughn and Mr. Lytell are the leaders, but are ably assisted by the stock co. Forty-five Minutes from Broadway will be the next attraction.

At the Court The Gamblers, with Paul Everton, had a satisfactory stay, but the next attraction at this house will be the number of numbers. An advance sale already indicates a big box-office income. The Girl of the Golden West is the drawing card, and the prices have been raised.

At the Savoy Busy Izzy did a very big business, with George Didney in the lead. The play is very amusing, with good people to make it go. The next will be The Rosary.

The Valencia has returned to a motion picture house after the grand opera's stay.

At the Orpheum Cecilia Loftus was the big number both by way of advertisement and in real acting. She received limitless applause.

The Empress has Barrathaler Troupe, Erin's Isle, Gruet and Gruet, Dean and Price, W. J. Coleman, Maglin, Eddy and Nichols, and Trovello's Seals.

Pantages's runs on as though it was an old affair, and has Mlle. Palermo, Georgia Campers, Bellemead Troupe, Hebert and Langweed Sisters, George Hillman, Viola Galarmo, and Bretland and Wells.

Martin Beck, of the Orpheum Circuit, is paying us a visit, and tells us about the enlarging of the circuit and the friendly feeling that exists between the other vaudeville associations. He finds big business here.

Hadley's Concerts are popular the 14th, having found another attractive bill.

De Pachman came from the North, and will give concerts.

It is said that Hammerstein may help build an opera house here and also one in New Orleans.

Forbes Robertson did such a business that toward the end the orchestra had to play in the foyer and not in the house at all.

Hill returned with his co. much the worse for wear. Business was bad, and aid had to be given. The tour was not successful.

A. T. BARNETT.

LOS ANGELES.

Grand Opera Well Patronized—A Gentleman of Leisure Well Received.

At the present writing, Jan. 9-13, this city is being treated to a season of grand opera given at the Auditorium by the Grau Grand Opera co., which has just consummated a successful season in San Francisco. The co. is scenically equipped to produce an excellent repertoire of French and Italian operas, and carries a chorus of forty, an orchestra of thirty and a large number of soloists, who by the way, have demonstrated that they have voices of unusual merit; in fact, they have taken the lovers of opera in this city by storm and the attendance at each performance is a token of commendation. The repertoire for this week has been Louise, Lakme, Herodiae, and Lucia. Among the noted soloists of the co. are to be found such singers as Messrs. Affre, Mofeal, Garcia, Pasqual, Wronski, Demian Gane, and Mesdames Richardson, Tarny, Fregueleska, and Vallemont, with yet others to be introduced the coming week. Great credit is due Manager Lem Behymer for his efforts in securing this season of grand opera.

The Bohemian Girl is being sung by the Aborn Opera co. at the Majestic 7-13. This co. is producing this old-time favorite by surrounding it with modern scenic effects and stage creations which give it the appearance of a new production. With the co. are several special features, such as whirling Arabs, a trick monkey, a sword swallower and a number of horses. One of our old friends, John B. Philline, appears to excellent advantage in the role of Thaddeus, and his voice is as pleasing as it was when he was with the Alaskan. Blanche Morrison displays a light soprano which is decidedly flexible. George Shields sings the part of the Gypsy Chief with a fine bass voice. The chorus is not only good looking, but really worthy from a singing standpoint. The attendance for the week has been, in the main, quite satisfactory. The Chocolate Soldier 14-20.

The Burbank is staring 'Way Down East 7-13, with Florence Stone making a great hit as Anna Moore; in fact, she is seen at probably the best advantage since she has appeared with this local stock co. Henry Stockbridge as Hi Holler develops a good comedy character. Charles Giblyn elegantly handled the role of Lenox Sanderson, and Jack Beldroon appeared remarkably funny as the college professor. Florence Oberle made more than good in the role of the old maid, as did also Grace Travers in the "likeable" role of Kate. Others in the cast receiving more than ordinary commendation were David Hartford, Willis Marks, Harry Dudfield, and Lillian Elliott. The house has been packed every night and the play will run for a second week.

Jan Kubelik packed the Auditorium for two performances 8 and 17, both recitals showing what a tremendous factor in the musical world this great Bohemian violinist has become. Mr. Kubelik was booked under the direction of Leo Behymer.

A Gentleman of Leisure proved one of the best offerings that has been given by the Belasco co. for many months, and the theatre has been crowded at each performance 8-14 to witness this snappy little comedy. The parts assigned to Beedie Barriscale and Robert Ober gave them excellent advantage. Dick Vivian appeared exceptionally clever as a real burglar and his make-up was quite typical. Donald Bowles as the funny Sir Spencer looked and acted every inch the young Englishman. John Burton admirably portrayed the police officer, and Emelie Melville, Helene Sullivan, and Roberta Arnold were all well cast in smaller parts which added considerably to the value of the production. One of the decided hits was made by Howard Hickman as the undisputed gentleman; another clever bit was given by James Neill, and a third by Fred Hammer. Next week the Belasco Stock co. will be seen in Alias Jimmy Valentine, which will be considered an important event in local stock work. In this play William Gibson will make his debut as leading man of the local co. and will play in the title-role. Mr. Gibson will be the first actor in America to succeed H. B. Warner in this famous role. Tom MacLarne will also make his first appearance with this co. and will assume the role of Detective Doyle.

The doors of the Mason Opera House will open 15 for a return engagement of The Fortune Hunter, which piece did a remarkable two weeks' business last season.

Walter DeLeon and Muzzins Davies have arrived from Chicago to prepare for the forthcoming production of The Campus at the Grand Opera House 14.

Martin Beck, general manager of the Orpheum, accompanied by Mr. Meyerfeld, Jr., president of the circuit, are in the city on an inspection of the new Orpheum Theatre here.

Checkers, that remarkable character comedy which has held the boards as a revenue producer for the last eight years, has enjoyed a week of good patronage at the Lyceum 7-13. Hobart Cavanaugh is playing the title-role this season, and demonstrates his capability as an actor who can put snap and ginger into a role as demanding as this. The Three Twins 14-20.

Katherine Derbey has just arrived from the East to resume her new position as ingenue of the Burbank Stock co.

Marion Russell, the playwright, is stopping temporarily at the King Edward Hotel, preparatory to taking up her residence here for some time to come. She is working on a dramatization of Bret Harte's poem, "Her Letter." Miss Russell believes this will be one of her best productions, and she has in mind the one idea, and that is to make the play Her Letter as good a play as the California author made the poem.

DON W. CARLTON.

SAN JOSE.—VICTORY: Kubelik 1 delighted large house. Kinemacolor pictures 3-7 pleased large houses.——JOSE: Ed. Raymond co. in The Sign of the Four 1-7 pleased good attendance; Thurston Hall well received.

FRESNO.—BARTON: Red Rose 6 pleased good house. Fred Niblo and Josephine Cohan in The Fortune Hunter 7; good performance; fair business.

SAN BERNARDINO. — OPERA HOUSE: Bohemian Girl 6 pleased good business. Chocolate Soldier 8; fine co.; good business.

COLORADO.

DENVER.

Robert Mantell and Company Well Received —Mutt and Jeff a Popular Offering.

Robert Mantell and his excellent co. opened at the Broadway Jan. 8-13 in Julius Cæsar. Mr. Mantell as Brutus was seen to fine advantage, and received numerous curtain calls; the staging and investure were admirable, and the mob one of the best drilled seen in this city. Lawson Butt as Cassius played with fine feeling, and the Marc Antony of Frits Leiber was powerful and convincing. John Burke handled Cæsa well. Keith Wakeman as Portia moved many of the audience to tears, while Agnes Scott got all possible from the small part of Calphurnia. Lasdalsey as Cæsar was royalty personified. Mr. Mantell always has fine support, and is to be commended for surrounding himself with so many competent players. The repertory for the rest of the engagement is as follows: Macbeth, Richelieu, The Merchant of Venice, Hamlet, King Richard the Third, and King Lear. The advance sale has been phenomenal. Alma, Where Do You Live? 15-20.

Mutt and Jeff opened at the Tabor-Grand 7 for the week. The play is quite as amusing as the cartoons from which it has been constructed. Sedley Brown, Jr., makes himself into a startling likeness of Mutt, and George Beach is a very good Jeff. Violet Staley and Jessie May are the best of the women members of the cast. The chorus work is commendable. Mother, with Kate Putnam in the title-role, 14-20.

At the Orpheum 8-14 appeared Rolfe's charming musical act, The Courtiers; Tom Nawn and co. in When Pat Was King, a very humorous offering; Mosher, Hayes and Mosher, Conrad and Whidden, the Arlington Four, who sing well; Stuart and Keeley, and Patty and Desperado.

Jan Kubelik, the Bohemian violinist, will appear at the Auditorium 15. A large audience is assured, as this artist is most popular here. Mountain Ash Male Choir appear 18.

GRANVILLE F. STURGIS.

PUEBLO.—GRAND: Get-Rich-Quick Wallingford 10 to good business.

CONNECTICUT.

HARTFORD. — PARSONS: Three performances of John Drew in A Single Man 11-13 attracted large audiences. The play was portrayed with the usual care of the star, whose personality and charm of acting is always calling for highest comments. The Boston Symphony 15 in one of their series of concerts drew the customary crowded house of music devotees. Belasco's The Concert co. paid its first visit here 17, and sustained the reputation heralded from its long run at the Belasco Theatre. The remarkably entertaining comedy with touches of pathos was beautifully acted and richly mounted. Leo Ditrichstein in the principal character was never seen to such good advantage. His brilliant work showed him the master of artistic light comedy. The entire co. was in keeping with the bright lines and charmingly told story of the most amusing mix-ups. Local Italian society, aided by professionals, gave a very meritorious performance in Italian of La Tosca 15, for the benefit of the widows of the victims of the Tripolitan War, netting a good-sized sum. At Poli's Eva Fay week of 15 was the topliner. The usual crowded houses ever in evidence. The Hartford, with its always up-to-dateness, displayed pictures of the Equitable fire and McGraw's Giants battling for supremacy at Havana with the Cuban players.——ITEMS: Wilson S. Ross, manager of the Belasco's Concert co., renewed old friendship during the engagement here. For several seasons he was proprietor and manager of the American Theatre, where some of the most notable comedy and vaudeville stars of the present day appeared, and during which time he made many sincere and lasting friends. He was a charter member of Hartford Lodge of Elks and one of the first officers. His membership card is No. 1 in a total of over 1,200. At the last meeting of the lodge he presented it with a handsome and most interesting framed photograph grouping of prominent members of the order, showing the evolution from the original Jolly Corks to the present day grand lodge members.—A woman patron inquired at the box-office at Parsons one day last week if her fur boa which she had left in her seat at the performance the evening previous had been turned in. Assistant-Treasurer Weberfield Donaghue in his most suave manner doffed his wonderful sky piece and passed her the article in question, and for thanks she handed him, as she took it, "Oh, they are honest here, after all!" Treasurer Stevenson completely collapsed.

A. DUMONT.

BRIDGEPORT.—LYRIC: Glorying in its "exclusiveness" as the only dramatic house in a city exceeding 100,000 population. The Lottery of Love 15-20 brought new business and still further success. After two strenuous weeks Eleanor Cleveland has somewhat easier work, and this prepares her for added effort 22-27 in The Chorus Lady. Helen Strickland, John Carroll, and James Devine shared the credit for many laughs; and Florence Carpenter did all she could with a colorless role. Pierre of the Plains is in preparation for 29-Feb. 5.——POLI'S: The Twelve Kaufman Cyclists' costumes are creating a local demand for smoked goggles 15-20, and many old-timers are taking renewed interest in the sport. Norman and Toney are second in the running, followed closely by George B. Reno and co., The Police Inspector, Victoria Four, Frobleigh, cartoonist, and Newport and Stirk.——PARK: Inauguration of 10-cent moving pictures and vaudeville 15 is marked by an excellent bill. Several reels are shown, and the acts are planned to draw from the other local house to make as good as possible a showing at the start.——ITEM: It begins to look as though Frank Carpenter had picked another "good one" by deciding to go in the face of Fate and open the Lyric. Mr. Carpenter's twelve years in the Paxton Lee Avenue forces proved his all round capability, and when he went into the little 20,000 town of White Plains with Summer stock for three successive (and successful) seasons he made his critics sit up and take notice. Self-chosen prophets, who predicted impossibilitity of the Lyric making good as a Winter stock house, are invited to "cross their fingers" if they expect to win. It now looks like a bad guess on their part.

WILLIAM P. HOPKINS.

NORWICH.—POLI'S: The stock co. ends season 20; much to the regret of the theatre patrons. The co. has given a series of admirable performances this season under the able stage direction of J. Francis Kirk, and it is lamentable that the management see fit to remove this fine organization in the middle of the season when everything pointed to excellent business for the next two or three months. Roger Barker has established himself as a fine leading man, while Victoria Montgomery has endeared herself to the public as a charming actress and woman, and who leaves town with a host of friends. The rest of the co., including Emma Haynes, Katherine Clinton, Fay Baker, John Robb, Kenneth Bisbee, Mr. Carleton, and Mr. Arnaden have all established themselves as favorites and will be greatly missed.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 15-20, presented The Heart of Maryland to big business. Mr. Cody was an ideal Alan Kendrick. Miss Duke created a new standard here for emotional work. Eugene Frazier's portrayal of Colonel Thorpe was a marvel. John Ravold's versatility was very cleverly shown in his character bit of the old sexton. Marie Grayber was pleasing as Nanny. Tom Hall and Garritt Beekman as Lieutenant Telfair and Lloyd Calvert, respectively, were excellent.

WILLIMANTIC. — LOOMER: Phil Maher Stock co. 15-20 opened to packed house; giving best of satisfaction. Jolly Phil Maher made a host of friends, who warmly applauded the efforts of himself and fine support.

WATERBURY.—POLI'S: Madame Prague in The Oath by the Sefer Torah 12 attracted a large audience. The Spring Maid 13; capacity. Madame Brunorial in Faust 17; good business.

NEW BRITAIN. — RUSSWIN LYCEUM: Madame Brunorial and her Italian co. in Faust 15; well-filled house. Pianofore 16, 17; local talent for hospital to crowded houses.

FLORIDA.

JACKSONVILLE. — DUVAL: Smart Set 8; good business. The Third Degree 9, 10; good, to fair business. John Kellerd in Merchant of Venice and Hamlet 13; star satisfactory; fair support; poor business. Della Clarke in Introduce Me 14; fair co., to medium business.——ORPHEUM: Mlle. De Oesch, Olive Morgan, Schoen's Kids, Muller and Stanley, Romano Brothers, 7-13; good, to fair business.

GEORGIA.

SAVANNAH.—THEATRE: Billie Burke in The Runaway 11 pleased a large audience. The Third Degree 19; good business.——LIBERTY: Silver Threads 15-20; good business and co.

AUGUSTA. — GRAND: Lew Dockstader's Minstrels 10, and matinee; good house; pleased. Oberammergau's Passion Play 11-13; fair business; well pleased.

ROME.—OPERA HOUSE: Buster Brown 10; big matinee business and fair at night.

IDAHO.

BOISE CITY.—PINNEY: Choral Society in Concert 2; all seats sold and audience greatly pleased. Song Recital, by David Bispham, 3 pleased big house. Polly of the Circus 20.——ITEMS: Brand, Bijou, and Lyric all running to capacity.—Isis has fine reels and big business.—New Bee continues to lead.—First sleighing in ten years; 18 inches of snow 7.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Quincy Adams Sawyer 15-20; the Alice of Miss Hayward was beautiful, and Mr. Dingle as Quincy Adams Sawyer was excellent as always. Mr. Wallace added to his laurels as Arthur Hastings. As Zeke Low Welsh had scope for his humorous delineation of an unique character. Rose Watson as Mrs. Putnam, and Dollie Davis as Lindy Putnam were good. Coletta Power gave a very satisfactory Hulda Mason. As the old music teacher, William Webb, maintained his reputation as an actor of superior worth.

BLOOMINGTON. — CHATTERTON: Belle Barchus Comedy co. 8-13; fair co., but very poor business, owing to extreme cold. Plays: Her Cowboy Visitor, The Awakening of Letty, 'Way Out West, Mrs. Dane's Defense, The Gypsy's Warning, and My Uncle from Japan. The White Sister 15; very good, to good business. Ward and Vokes 16; fair co. and business.

QUINCY.—EMPIRE: In Old Kentucky 10, matinee and night; S. R. O.; good satisfaction. Blanche Ring 12; large and well-pleased audience. The Coburn Players 13; good business. Hoover Stock co. 14, matinee and night; good attendance. Excuse Me 15 pleased packed house.

ALTON.—TEMPLE: Over Night 13; good business, matinee and night; well pleased. Excuse Me 14; S. R. O.; patrons turned away; temperature three below zero; excellent cast; more than pleased.

AURORA.—GRAND: The First Violin 8 to only fair business. Mlle. Emma Trentini in Naughty Marietta 11; good co. and business; pleased. The Girl from Rector's 14; fair co.; good business.

MATTOON.—MAJESTIC: Alma, Where Do You Live? 8 pleased capacity.——ITEM: Ezra Matthews is a Mattoon boy, and was seen on the stage for first time by home friends and compelled to answer many curtain calls.

DECATUR.—THEATRE: Over Night 5; fair co. Alma, Where Do You Live? 8; good co. and business. Travelling Salesman 6 pleased fair house. Red Mill 8; good co. and house. In Old Kentucky 11 pleased good house.

PEORIA.—MAJESTIC: Boston Burlesque co. 3; excellent co. and business. Over Night 5, 6; fine co.; medium business. Kinemacolor pictures 7-9 drew well and pleased.

ROCKFORD.—GRAND: At Sunrise Dec. 30; fair business. St. Elmo 1; good house. Spendthrift 9; fair house. First Violin 10; small house.

JACKSONVILLE.—GRAND: Coover Stock co. in Girl from Newport, Done in Oil, and Power of Politics 8-13; good co.; medium business.

DIXON.—OPERA THEATRE: Flora De Voss co. in Pals, Two Thieves, and Village Vagabond 8-13; fair co. and business.

ELGIN.—GRAND: Adams and Guhl's Musical Comedy co. 15-17 opened week. Two Admirals 18-20.

PRINCETON.—APOLLO THEATRE: The Heart Breakers 4 pleased good house; excellent co.

STREATOR.—PLUMB: The Red Mill 7; large and well-satisfied audience.

INDIANA.

INDIANAPOLIS.

Sidney Toler's House on the Sands Well Received—James Vincent Won Approval.

John Mason in As a Man Thinks, one of the strongest plays of the season, drew good houses at the Shubert Murat Jan. 11-13 and was splendidly acted by Mr. Mason and his co., including John Flood, Vincent Serrano, George Gaston, Chrystal Herne, Eleanor Moretti, and Charlotte Ives in the leading roles. Owing to the unfortunate illness of Walter Hale in Milwaukee he was unable to appear here and James Vincent played his part of DeLota with credit. There was no performance opening night 11, owing to the late arrival of the co. and the delay in transferring the scenery to the theatre. Mr. Mason explained the situation to the audience, which was large in spite of the heavy snowstorm. Louise Gunning in The Balkan Princess 18-20. The Kiss Waltz 22-27.

Paul Armstrong and Wilson Mizner, authors of The Greyhound, which had its premiere at English's 8-13, were hard at work during the week revising the play, and that they had made progress was shown by the added enthusiasm of the audiences the latter part of the week. Emma Trentini, who charmed large audiences with her beautiful voice in Naughty Marietta at English's a month ago, played a successful return engagement 15-17, adding many admirers to her already long list. Thomas A. Wise in Cap'n Whittaker's Place 18-20. Frances Starr in The Case of Becky 22-24. The Irish Players 25.

The Colonial Players appeared in The House on the Sands at the Colonial 15-20, with Sidney Toler, who is the author, in the leading role. Julia Morton, who has succeeded Lillian Sinnott as leading woman, was seen to advantage in the principal feminine role. Other parts were well played by Robert Hyman, Horace Porter, Seth Halsey, and Malcolm Fassett.

The Goose Girl was the attraction at the Park 15-17. Emil Abermiller, manager of the co., and the players acted as hosts night 17 to a party of employes, their families and friends of the Robbs-Merrill Co., who published The Goose Girl in novel form. A reception was held on the stage after the performance. Through Death Valley 18-20. Alias Jimmy Valentine 22-27.

At Keith's 15-20 Will M. Cressy and Blanche Dayne again made a successful bid for popularity in their new sketch, A Village Lawyer. The mule "Obey" of the Hicker Comedy Circus, created roars of laughter by his unwillingness to be ridden. H. T. MacConnell, president of the Thirteen Club, whose act took a novel and unexpected turn, was a big laugh winner. Wynne Brothers, Clark Trio, Crouch and Welch, and Leo Anger completed the bill.

The Shriners have engaged the entire house for the opening performance of The Kiss Waltz at the Murat 22.

Louise Closser Hale, of New York, who was called to Milwaukee last week owing to the illness of her husband, Walter Hale, of the As a Man Thinks co., came from Milwaukee 16 for a visit of several weeks with her mother, Mrs. Closser, and her two sisters, Mrs. Tarkington Baker and Mrs. Wilson. Mr. Hale rejoined the co. in St. Louis the same day.

Lillian Sinnott, who made many friends here during her two Summer stock engagements at the Murat and who has been leading woman of the Colonial Players at the Colonial returned to New York 13 after a three weeks' engagement with the co. PEARL KIRKWOOD.

SOUTH BEND.—OLIVER: William Hawtrey in Dear Old Billy 6 delighted two good houses; excellent co.——AUDITORIUM: At the Old Cross Roads 7-10 satisfied fair houses. Mlle. Emma Trentini in Naughty Marietta 13; two big audiences; splendid performance and unusually strong singing cast.

MUNCIE.—WYSOR GRAND: Let George Do It 10; good house and co. Girl from Rector's 12; fair house and co. Aborn English Grand Opera co. in Il Trovatore 13; packed house; excellent co.——ITEM: Muncie people were well pleased with grand opera, as it is the first time in many years they have had the opportunity.

TERRE HAUTE.—GRAND: Mutt and Jeff 2, 3; business fair. Miss Nobody from Starland 7, with Olive Vail, pleased large house. Alma 9, 10 pleased good business. Deep Purple 12 pleased two good houses. Through Death Valley 14 failed to please poor house. Francis Wilson 15 pleased large business.

ANGOLA.—CROXTON: At the Old Cross Roads 3; good co.; fair business. Light Eternal 9; good advance sale. Mortimer Kaplan 15 canceled for later date. Sherman Stock co. 18-20 opened to good business in A Fighting Chance. Other plays: The Circus Girl, Down in Maine, Runaway Wife, and Girl from Dixie.

RICHMOND.—GENNETT: The Goose Girl 4; good co.; satisfaction, to large house. Miss Nobody from Starland 6; very pleasing co.; two large houses; well pleased. Let George Do It 13; good co.; two good houses. Aborn Opera co. 15 pleased fair business; deserved capacity.

MARION.—INDIANA: Millionaire Tramp Dec. 29; brought out good audience and pleased. Kimball's U. T. C. 30 to two big houses. The Spendthrift 2 satisfied excellent patronage. Gibson Girls Burlesque 6 to large audience.

GOSHEN.—JEFFERSON: Howe's pictures; always popular here; delighted audiences matinee and night 6. The third of four benefit concerts for Rogers's Goshen Band 7; pleasing good attendance.

BLOOMINGTON.—HARRIS-GRAND: Olive Vail in Miss Nobody from Starland 2; made hit of season before capacity house. The Girl of Eagle Ranch 5 pleased good business.

CRAWFORDSVILLE.—MUSIC HALL: George Damerel in The Heart Breakers 2; good co. and business. Miss Nobody from Starland 8; good co.; fair business.

HUNTINGTON.—THEATRE: Deep Purple 9 pleased excellent business. W. J. Ferguson, Robert Cain, and Ada Dwyer deserve special mention.

ROCHESTER.—ACADEMY: The Wolf 2; large house; excellent co. For Her Sake (local) 12 pleased a full-sized house.

LOGANSPORT.—THEATRE NELSON: Olive Vail in Miss Nobody from Starland 11; packed house; return engagement.

CONNERSVILLE.—AUDITORIUM: The Wolf 12; fair, to fair business. Stetson's U. T. C. 15 drew good business.

EVANSVILLE.—BIJOU: Pink Lady 4; S. R. O. Evans's Minstrels 7; two good houses; pleased.

ALBION.—OPERA HOUSE: Damon's Colored Musical Comedy co. 18 canceled on account of bad business.

MICHIGAN CITY.—ORPHEUM: Kilroy-Britton co. in The Millionaire Kid 11-15; S. R. O.

VINCENNES.—GRAND: William Hodge in The Man from Home 15 pleased.

WABASH.—EAGLES': U. T. C. 1 pleased two capacity houses.

FRANKFORT.—BLINN: Miss Nobody from Starland 9 pleased good house.

IOWA.

DES MOINES.

Dave Lewis and Company Met All Expectations as Funmakers—Next Week's Bills.

Dave Lewis and his co. were so delayed by stormy weather that no matinee performance was possible at the Berchel Jan. 7, but the evening performance was a great success. Thomas Jefferson in Rip Van Winkle 8, 9, with a 4 o'clock matinee 9, for benefit of the school children. The Smart Set, with S. A. Dudley, is booked for 14-17, with Excuse Me to follow.

The Fatal Card was presented by the Princess Stock co. 7-13. Mr. Homans was at his best as Marrable and Mr. Giles was good as the free-hearted ranch owner and Englishman. Miss Oehler was pleasing as Marrable's daughter, while Miss Salvatore gave the role of the Spanish barmaid a satisfactory interpretation. The comedy love interest was well upheld by Mr. Reynolds and Miss Mueller.

HERBERT M. HARWOOD.

IOWA FALLS.—METROPOLITAN: Beggar Prince Opera co. 16.——ITEMS: The safe in the box-office of the Orpheum Theatre, at Sioux City, was blown open 15; $1,200 taken; no clue.—Will H. Bruno, well known in the mid-West as an actor-manager, has purchased the "Opera House Reporter," published for many years at Estherville, Ia., by the J. S. Cox Co.—The new opera house at Marion, S. D., which is to be under the management of Maurice W. Jencks, was opened 12 by The Newlyweds and Their Baby.—While doing his turn at the Bijou Theatre in Menominee, Mich., Robert Conkey, a German comedian, was stricken 13 with paralysis, and taken to his home at Wausau, Wis.—Fire destroyed the Healy Theatre, at Hibbing, Minn., 13. The house cost $50,000, and was the largest theatre on the range; incendiarism is suspected.—A stock co. has been formed at Sioux Falls to erect a new theatre, which will be managed by Maurice W. Jencks.—J. K. Vetter has closed his Two Merry Tramps co., following several weeks of very bad business in the Southwest.—News of the death of Virginia Drew Trescott was received with regret in this State, where she was well known. Marshalltown being her home before she entered on her stage career.—C. C. Nye, secretary to Governor Carroll, of Iowa, is to succeed R. M. Harvey, general agent for Hazenback-Wallace, as publisher of the Perry, Ia., "Daily Chief."—Mrs. William Foster, widow of Colonel William Foster, the veteran Iowa manager, has presented the New Berchel Theatre, at Des Moines, with a velvet curtain of a rich green color, relieved with two gold bands near the bottom.—Charles D. Hammond, editor of the "Thespian," of Kansas City, is a former well-known Iowa newspaper man, having at one time been secretary of the State Editorial Association.

FRANK E. FOSTER.

DAVENPORT.—BURTIS OPERA HOUSE: The Traveling Salesman 1; appreciated by a good-sized audience. The White Sister 3; good performance; favorable patronage. The Heart Breakers 7 (return) gave the best of satisfaction; well-filled house. Blanche Ring 10 in The Wall Street Girl; excellent performance, to a well-filled house. Lyman Howe's pictures 11; well received by a capacity house. Don't Lie to Your Wife 13; fair performance and business. At Sunrise 14 pleased fair house.——GRAND OPERA HOUSE: The Round Up 14-16, with matinee, 16; gave entire satisfaction, to capacity.

WATERLOO.—THEATRE: The White Sister 6 pleased two good houses. Thomas Jefferson in Rip Van Winkle 12 pleased fair business. Owing to delayed trains matinee was declared off.——ITEMS: The Majestic business very good. An added attraction was Warren C. Parley week of 8-16 in Shakespeare readings. Mr. Farley is a Waterloo product, and will go on the circuit.—Harry Sies, formerly pianist and director of the Majestic Orchestra, died 8, of stomach trouble. The burial will be in Baltimore, Md.

GRINNELL.—COLONIAL: Barriers Burned Away 3 pleased small house. The White Sister 10 pleased good business. Coburn Players 20; who very recently delighted capacity house by their production of Macbeth are playing a return date by special request; will present Taming of the Shrew.——ITEMS: Miss Rhoden in The White Sister 10 delighted good business.—Marion and Warde expect to place Miss Warde in The Sixth Commandment co.

SPENCER.—GRAND: Madame Sherry 2; excellent; packed house; best of satisfaction. M. G. M. Lecture (Phidelah Rice) 3 failed to arrive, owing to storm. Jefferies Concert Orchestra 13 canceled. Elsie Lincoln's Recital 13 pleased good house.——ITEM: House has changed hands, Floete Pfindt and McCord are owners and Ed. Mauss manager.

CLINTON.—THEATRE: Heart Breakers 8; good co. and business. Howe's pictures 10; fine pictures; fair business.——ITEM: The Family (vaudeville) Theatre, recently changed hands. James Galgano is now sole proprietor and manager.

FORT DODGE.—PRINCESS: Madame Sherry 4 satisfied excellent business; Tessa Kosta deserves special mention.——ITEM: Co. was billed to appear in Charles City, but got only to Clarion, where trains were abandoned in blizzard.

FORT MADISON.—ESHCKE GRAND: The White Sister Dec. 29 pleased fair house. The Red Mill 31; good co.; pleased good house. The Heart Breakers 5; best this season; good house.

ALGONA.—CALL OPERA HOUSE: Paid in Full 3 pleased fair business considering cold weather.

KANSAS.

TOPEKA.

Cecil Lean and Florence Holbrook Always Welcome—Virginia Goodwin Pleased.

The pleasing musical comedy Bright Eyes, with Cecil Lean and Florence Holbrook in the leading roles, scored a decided hit at the Grand Jan. 10. The eccentricity of humor of Cecil Lean won the hearty approval of his audience. Mr. Lean's comedy was the kind for which we were hungry. Miss Holbrook, dainty and alluring, won much favor. Fredie Nice, the English coachman, projected some specialties that pleased. Cecelia Renard as the Dutch maid, Jeanette Lawrence, and Clifford Saum did creditable work.

Beverly of Graustark is the attraction at the Majestic 8-13. Virginia Goodwin in the role of Beverly Calhoun made it evident that she is still further enhancing her constantly growing reputation. She achieved a veritable triumph by her graceful and pleasant acting. Orval Spurrier deserves much credit for his admirable portrayal of the character of Prince Danta (known as Baldos) and he scored heavily. Others of the cast who did exceptionally good work were Messrs. Deming, Wilmer, O'Neill, Barnette, Harper, Reese, Misses LaRoy, McKinley, Hunt, and North. Business good. H. J. SKINNER.

WICHITA.—NEW CRAWFORD: The Gamblers 1; two good houses; excellent co. Mutt and Jeff 3 pleased two good houses. Polly of the Circus 5 pleased fair house. Cecil Lean and Florence Holbrook in Bright Eyes 6 delightfully entertained two good houses.——LYCEUM: North Brothers' Stock co., with Harry North and Spencer Abbott, presented The County Chairman 1-6.——AUDITORIUM: The Wolfe Stock co., with Walter P. Richardson in the title-role, presented The Man of the Hour 1-6.——PRINCESS: Gregoire and Kimina, Christopher and Ponte, Alf Camm and Theirs, Mary Davis, and the Gee Jays made up an excellent bill to good business 1-6.

HUTCHINSON.—HOME: Buffalo Bill, Jr., 1; good co. and business. Mutt and Jeff 4; the surprise of the season; excellent attraction to good business. Cecil Lean and Florence Holbrook in Bright Eyes 5; best attraction of the season; very fine co.; splendid scenery, to good business; deserved S. R. O. Polly of the Circus 6 pleased two good houses.——ITEM: Billy Clifford 12 and Flower of the Ranch 13; snowbound and compelled to cancel.

OTTAWA.—ROHRBAUGH: The Fortune Hunter 2; excellent performance; fine business. Rip Van Winkle 3; fine performance; good business. Durno, the magician, 5; fine performance; fine business. Flirting Princess 8; fair offering; good business. Polly of the Circus 11; good co.; fair business.

COLUMBUS.—McGhie's: Thomas Jefferson in Rip Van Winkle 3 pleased fair business. Peck's Bad Boy 8; fair performance and business. Hugo Koch in The Servant in the House 13 pleased good business.——ITEM: J. Herbert McGhie is managing the theatre now, his father, W. E. McGhie, now being postmaster here.

FORT SCOTT.—DAVIDSON: The Fortune Hunter 3 pleased good business. Coburn Players in Macbeth 4; small house. Peck's Bad Boy 6; very small house. Chorus Lady 8; fair co.; light business.

CHANUTE.—HETRICK: Macbeth Dec. 30; good co. Polly of the Circus 4; splendid performance in every way; big house.

KENTUCKY.

LOUISVILLE.

The Spendthrift and Bachelor's Baby at Macauley's—Gossip of the Week.

Frederic Thompson's co. presented The Spendthrift at Macauley's Jan. 15-17 to good houses, notwithstanding exceedingly bad weather. Francis Wilson in The Bachelor's Baby finished the week, repeating the success of a former visit.

At the Shubert Masonic Madame Emma Eames and Emilio De Gogorza appeared in concert 19 to a large audience of Louisville music lovers. Blanche Ring comes 22-24 in The Wall Street Girl. The Kiss Waltz is underlined.

The James Boys in Missouri proved a strong drawing card at the Avenue week 14. At Cripple Creek opens 21.

The offering at the Walnut Street week ending 20 was Alias Jimmy Valentine, with Edmond Elton in the star part. The Girl from Rector's comes next.

The Passing Parade, a strong burlesque organization, occupied the stage at the Gayety week 14-20, as did The Isle of Joy at the New Buckingham, both drawing excellent business.

Hopkins's had a fine week in vaudeville 14-20, with Toki Kishi, Josie and Willie Barrows, the Guy Brothers, Hill and Fields, and G. Harris, Eldon and Bessie Clifton.

At B. F. Keith's the bill embraced O'Brien, Havel and co., the Original Four Londons, Rose Roma, Edwards, Ryan and Tierney, the Wilson Brothers, and Ed. Blondell and co.

Thevinne, the great, will concertize 24 at the Woman's Club.

Madame Eames de Gogorza and her husband were the recipients of marked social attentions during their stay at the Shubert.

The Hon. Henry Watterson, "Marse Henry" of the "Courier-Journal," was re-elected president of the Louisville Press Club at its recent election of officers.

The Whallen Brothers, of the New Buckingham, started a movement looking to the relief of the suffering poor during the late period of extreme Winter weather that was productive of much good. CHARLES D. CLARKE.

PADUCAH.—KENTUCKY: Get-Rich-Quick Wallingford 10 pleased good business. The Gamblers 13; fine production; light business. James Garside Stock co. opened indefinite engagement 15 in The Devil's Kitchen; fine co.

BOWLING GREEN.—OPERA HOUSE: George Evans's Honey Boy Minstrels 11 delighted packed house. Fatty Felix 15; fair business.

OWENSBORO.—GRAND: The Gamblers 10 pleased fair business; bad weather. Alma 11; good co.; fair house. Get-Rich-Quick Wallingford 12; good performance and business.

MIDDLESBORO.—MANRING: The Millionaire Tramp 12 to a small audience. The Common Law 15 pleased small audience.

HENDERSON.—PARK: Evans's Honey Boy Minstrels 6 pleased good business. Alma, Where Do You Live? 10; fair performance and business.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Alma, Where Do You Live? 17; good co. and business.

FRANKFORT.—CAPITOL: Get-Rich-Quick Wallingford 16 delighted big house.

LOUISIANA.

NEW ORLEANS.

A Week of Attractive Offerings and Good Business—Henry Miller at the Tulane.

The week of Jan. 7-13 was one of splendid attractions at all the theatres here.

At the Tulane The Havoc, presented by a small cast, with Mr. Miller as the star, proved a good drawing card. Mr. Miller has not been seen here in several years. Francis Byrne, Daniel Pennell, and Laura Hope Crews were decidedly efficient in their respective roles. The Pink Lady 14-20.

Naughty Marietta was the bill at the Dauphine 7-13 and deserved the popular reception it received. Combining catchy music and a bright dialogue and a large and competent co., it naturally followed that the attraction was a success. Florence Webber, Juan Cardo, and Edward Beck did the principal work well. The chorus and orchestra were on their mettle. Henry Woodruff in Prince of To-night 14-20.

A fair co. at the Crescent presented Around the Clock 7-13. The co. seemed to please and good business prevailed during the week.

James P. Lee's Comedy co. at the Greenwall put on The Janitor's Wife, together with several good specialty stunts and motion pictures. The house is holding its own.

The Gagnon-Pollock Stock co. at the Lyric opened The Christian 7-13 and did so successfully. Bert C. Gagnon and Edith Pollock in the roles of John Storm and Glory Quayle respectively, were effective and intelligent and are to be commended in their work.

Madame Butterfly was given its second performance 9, with Madame Lavarsina scoring a decided hit in the title-role. La Boheme 11. The attendance continues good and the quality of performance high class.

The St. Charles Orpheum, which holds undisputed sway in the vaudeville field here, had the following offerings for week 8-14: Piano Phiend Minstrels, Mlle. Camille Ober, W. Rogers and co., the Whittakers, Johnny Ford, James Savoy Trio, John McCauley, and motion pictures.

Another violation of the child labor law was reported 9 when Jules Laroile of the French Opera co., was charged with permitting a child under the age of fourteen years to appear in Madame Butterfly. It was either present the opera with the child in the cast and violate the law, or not present the opera. The manager chose the former, hence the affidavit, which will probably result in the application of the minimum fine under the statute.

The Philharmonic Society gave a recital at the Athenaeum 8, with Madame Yvonne de Treville, soprano, and Albert Spalding, violinist, as the features. The evening was a success in every respect. J. M. QUINTERO.

FRANKLIN.—OPERA HOUSE: Matinee Girl's Comedy co. 3; good co. and business. Black Patti 5 pleased S. R. O.——FLOATING THEATRE: Small business; good attraction 7.——ITEM: Manager Cooley reports bad business along the Teche, owing to bad weather.

NEW IBERIA.—ELKS': Black Patti 6; fair co.; attendance poor. The Rosary 6; matinee and night; good co. and attendance. The Matinee Girl 7; matinee and night; excellent performance; good attendance.

LAKE CHARLES.—ARCADE: Rosary 10; good co. and business. Naughty Marietta 14 pleased very large house.

MAINE.

BANGOR.—OPERA HOUSE: Klark-Urban co. 11-13; large and pleased audiences. Plays: Captain Clay of Missouri, In the Bishop's Carriage, Cameo Kirby, The Little Gray Lady, and The Belle of Richmond; co. and performances excellent and a fine line of specialties. This co. is very popular here and is always sure of good patronage.

BRUNSWICK.—TOWN HALL: Cleather Comedy co. 8; obliged to cancel on account of smallpox scare.——ITEM: The above house, the moving picture theatre and the schools are closed for an indefinite period on account of smallpox epidemic. There are nine cases here at present.

LEWISTON.—EMPIRE: The Gamblers 11; excellent co.; delighted good house.

MARYLAND

FREDERICK.—NEW CITY OPERA HOUSE: Madame X 1; good co. and business. Forty-five Minutes from Broadway 3; big business. The Rosary 15 pleased big house.——ITEM: Pearce and Schench have leased the above house for five more years; George Lint is resident manager.

CUMBERLAND.—MARYLAND: Al. G. Field 8; two large houses; pleased. The Rosary 10; fair co.; light business. Three Twins 11 disappointed two large houses. U. T. C. 13; usual business.

ANNAPOLIS.—BOYER: Three Twins 15; good performance and business. Paul Gilmore 16 pleased good house.

MASSACHUSETTS.

SPRINGFIELD.

May Irwin at the Court Square—Nelson Theatre Changes Hands—Poli's Headliners.

May Irwin in She Knows Better Now occupied the stage of the Court Square Jan. 1, 2. The Girl in the Taxi 3, 4, and Mothers and Marlowe appeared 5, 6 in Hamlet, Merchant of Venice and Romeo and Juliet to capacity.

Owing to cancellations by The Boss and Officer 666 the week of 8-13 had only John Drew

is a Single Man and a co. of Yiddish Players. The Springfield Symphony Orchestra 15. The Concert 16. Tyrone Powers in The Servant in the House 17, 18. Fritzi Scheff in The Night Birds 20. Sam Bernard 22. Boston Opera co. in Madame Butterfly 23.

Poll's big headliner 1-6 was A Romance of the Underworld. Aida Overton Walker and co. 8-13, in which T. Ray and Grant Gardiner, both local boys, were featured.

The Gilmore had the Columbia Burlesquers 8-10, and The Third Degree, with Sarah Padden and Joseph R. Garry in principal roles, both of whom pleased.

The Nelson Theatre property has been sold by the heirs of the late George D. Nelson to a Boston syndicate, and it is rumored that the Fox Amusement Co. will get it when the lease, under which Mr. Poll holds it, runs out Nov. 1, 1912.

FALL RIVER.—ACADEMY: Paul Marcel's French Players closed their engagement 10 with an excellent performance of L'Aiglon. Madame Claude Ritter appearing in the title-role. Her masterly interpretation of the young Duke of Reichstadt will long be remembered. The gifted actress was particularly strong at the climaxes, the death scene being especially well done. Paul Marcel, Mr. Cosset, and Madame De Braine made an excellent impression; the co. is an admirable one, and are booked for return date in February. The engagement proved a rare treat, and the closing performance drew a large audience. Beverly 11-13, with Margaret Shayne as Beverly. Miss Shayne in the leading role was very clever, and made many friends by her sweet and unassuming manner, being by far the best yet seen here in the character. Florence Radinoff, Lillian Allen Devere, A. O. Hahn, Boyd M. Turner, and Lawrence Evart were excellent in well-played roles. Well staged and well-balanced co; attendance fair. Tyrone Power in The Servant in the House 15 was one of the season's greatest dramatic treats. As the draisman Mr. Power was ideal in temperament, voice and command of his art. He seems especially fitted for such impersonations. Manson, as interpreted by Wilfred Rogers, is a figure of impressive quality in general. David Glassford as the Vicar was convincing. Preston Kendall was fair as the Bishop. Argyll Campbell and Amy Veness did well. Elizabeth Bacon as Mary was exceptionally good; well staged; an excellent co. in a very good production that was worthy of the drama; fair attendance; should have played to capacity.—SAVOY: Large attendance is the rule at every performance. Bill 15-20: Fenzle Hayward and James Davett in Holding Out, Marguerite Starr, Edwards Brothers, Fred and Bessie Lucier, Excella and Franks, Trolley Trio, and the Five Batsudas.—ITEMS: Manager Louis M. Boas was in town 10.—Edward Doherty has resigned as ticket seller at the Bijou Theatre to accept a more lucrative position.—Edward Boas, who has been at the Premier, has taken his place.—The funeral of John E. Sullivan, of this city, who died suddenly in New York 7, was held from the funeral chapel of D. D. Sullivan and Sons 10. Mr. Sullivan had been with The Gambler co. this season as advance man; he was thirty-two years of age, and leaves a widowed mother, who is in straightened circumstances. — Business-Manager Clifford and wife, of The Cowboy and the Thief, attended the great performance of Tyrone Power in The Servant in the House 15.—Edward Doherty has been appointed manager of the new Lyric Theatre soon to open, it is located in the eastern section of the city.—The Bijou Premier, Palace, and Scenic are drawing excellent attendance. W. F. GEE.

FITCHBURG.—CUMINGS: A fine scenic and costumed production, as well as the usual high dramatic standard was noted at the performance of Raffles by the Lando Stock co. 15-20. The usual fine work of Albert Lando, Lillian Lee Anderson, Frank Thomas, Henrietta Bagley, John G. Fee, Jack McGrath, and balance of co. were enjoyed by good business. The Spring Maid, with Gene Luneska featured, was the attraction 17, and served to fill the house from pit to dome. Gene Luneska, Charles McNaughton, Arthur Wooley, and Jack Goldsworthy did notable work with satisfactory support; an enlarged orchestra, costumes fresh and clean, and fine scenery added to the enjoyment of the evening.—ITEMS: The vocal offerings of Jack McGrath are greatly enjoyed by patrons of the Lando Stock co. at the Cumings.—During the enforced absence from the cast of Raffles of William Dehlman the part of Crawshay was played by Stage-Manager Benton.—Patrons of the Cumings were greeted with new programmes 15 of an artistic design.

NEW BEDFORD.—THEATRE: Castelucci's Band, Boyle and Craig, Sunetaro Japs, Heidelberg Four, Ryan and Mears and Duffy and May 15-20: usual big business. — HATHAWAY'S: The Lester Lonergan Players in Trilby 15-20; pleasing large audiences.—VIEN'S: Les Montfords, Three Perry Sisters, Kennett and White 15-17, Gere and Delaney, Rogers and Evans, and Kashima 18-20; excellent bill; capacity.—SAVOY: Dena Cooper and co., Juliet Denault, the Askers, Lon Hendricks, and pictures 15-20; delighting big crowds.—COMIQUE: Majestic Four, Dan Haley, Conlan and Wilson, Tempo Trio, Rita Murray, and Metz and Metz 15-20.

PITTSFIELD.—COLONIAL: Vogel's Minstrels 12; fair business and performance. E. H. Sothern and Julia Marlowe in The Merchant of Venice 15; S. R. O.; delighted audience. The Spring Maid 16; over 800 turned away; enthusiastic audience; cast and chorus rendered the catchy numbers in a most pleasing manner; co. booked again.—ITEM: The Pittsfield Theatre Co. are receiving scores of letters, telegrams and newspaper notices, all congratulating them on their efforts to run a clean and up-to-date theatre.

LOWELL.—OPERA HOUSE: Paul Marcel's co. of French Players in La Maitresse de Piano, Le Maitde de Forges, and Monsieur le Directour 16, 17; small house.—MERRIMACK SQUARE: Dickson, Floyd and co., Kuma's Japs, Billy and Effie Hall, Burke's Musical Dogs, Manning and Dorl 15-20; capacity.—KEATH'S: Eddie Horen and co., Willard's Temple of Music, De Dios Circus, Josephine Isloib and co., Zeno, Jordan and Zeno, the Kemps; good bill, to capacity 15-20.

LAWRENCE.—OPERA HOUSE: The Girl in the Taxi 8 pleased a good house. P. Paul Marcel's French Dramatic co. in Arsene Lupin, The Music Teacher, and L'Aiglon 12, 13; fair business.—COLONIAL: Gracie Emmett and co., Bell Boy Trio, Linton and Laurence, De Witt Young and Sister, Reed Brothers and Lazarine, Jerge and Hamilton, and Mayo and Addis 15-20; good business. — BROADWAY: Dan Ryan in The Son 15-20; good houses.

NORTHAMPTON.—ACADEMY: Reading of Ibsen's A Doll House, by Madame Labodie, 15; very good; large attendance. Bothern and Marlowe in Taming of the Shrew 17.—SMITH COLLEGE, GREENE HALL: Concert by the Kneisel Quartette 12 pleased large attendance.

—ITEM: The new theatre into which the Hampton Hotel is being converted is rapidly getting into shape, and will soon be ready for opening.

BROCKTON.—HATHAWAY: The Thompson-Woods Stock co. in The Nigger 15-20 opened to good business. Thurlow White as Philip Morrow gave a very fine interpretation of the Nigger Governor. W. B. Freeman, Frank MacDonald, Frances Brandt, Marion Chester, and Marie L. Benton deserve mention for good work, and the co. furnished well-balanced support. The House Next Door 22-27.

HOLYOKE.—EMPIRE: Empire Stock co. in Because She Loved Him So 15-20; appreciated by fair houses. Messrs. Dashiell, Webb, and Primrose, and Holly Hollis were excellent. —ITEM: Earle Metcalfe, clever character man, left co.

SALEM. — EMPIRE: Beverly 17; small house; co. fair.

MICHIGAN.

DETROIT.

Louise Gunning and Harold Crane Thoroughly Appreciated—Vaudeville and Burlesque Bills.

The Balkan Princess, light opera of the effervescent brand, pleased big houses at the Garrick Jan. 8-13. Louise Gunning, although provided with but one strong song number, was delightful in the title-role, and the supporting co. was selected with discrimination. Mention should be made of the excellent support accorded Miss Gunning by Harold Crane in the character of Grand Duke Sergius; Mr. Crane is possessed of one of the best baritone voices to be found on the light opera stage to-day. Next week, Gertrude Hoffmann.

The Scarecrow held the stage at the Detroit Opera House 8-13, and next week Alma, Where Do You Live? with Vera Michelena in the title-role, is announced.

The Temple is inaugurating the new year with one of the strongest bills seen during the Winter season. George V. Hobart's sketch, A Night in a Turkish Bath, and Willa Holt Wakefield in an original pianologue, vied with each other for headliner honors. The balance of the bill was in keeping with the high standard, which has been set by Manager Moore for the Temple, and included Lewis and Dody, Merrill and Otto, Joseph Deko's Troupe, Roberty's Dancers, Musical Spillers, and carefully selected motion pictures. Amelia Bingham will head next week's bill.

The Traveling Salesman, with cheerful Shep Camp as Bob Blake, was at the Lyceum 7-13. Next week, The Soul Kiss.

Mrs. Robert Fitzsimmons, minus Bob, headed the week's bill at Miles's Theatre 8-14, and her voice was well received, classic and popular songs being interspersed in her repertoire. Rice and Cady, Miss Teddy Osborn and her pets, Three Mrax Brothers, Charley and Franks, and Nordstrom and Gibbs were seen on the same programme.

Belles of the Boulevard furnished a diverting burlesque entertainment at the Gayety 7-13, and The World of Pleasure is underlined for next week.

The Merry Burlesquers, featuring Richy W. Craig, drew well at the Avenue 7-13. Next week, Moulin Rouge. ELYP A. MARGNI.

BATTLE CREEK. — POST: American Stock co. 7-14; fair co. and business. Plays: St. Elmo, The Circus Girl, The End of the Trail, Lena Rivers, Sweet Clover, The Garrison Girl, The Kidnappers. Madame Lillian Nordica in Concert 15, under auspices Amateur Musical Club, delighted fair business.

ADRIAN.—CROSWELL OPERA HOUSE: Lyman Howe's pictures 3; packed house; universal satisfaction, as always. At the Old Cross Roads 4; fair business and pleased. A Wizard of Wisseland, William Wansher, manager, failed to appear 10 and gave no notice.

KALAMAZOO.—FULLER: William Hawtrey in Dear Old Billy 5 delighted large house. At the Old Cross Roads 6 pleased two big houses.

COLDWATER.—TIBBITS OPERA HOUSE: Under the Stars and Stripes 9; good performance and well staged. The Girl and the Tramp 11 canceled.

JONESVILLE.—NEW: The Eternal Light 10; best of satisfaction; S. R. O. The Comedy Girl 15 pleased fair house.

MINNESOTA.

ST. PAUL.

An Old Favorite at the Metropolitan—A New Amusement Field Discovered?

The Old Homestead, with E. L. Snader, Gus Kammerle, Fred Clare, Maggie Beyer, and Anita Fowler all favorites of former seasons in the cast, had a fair week at the Metropolitan Jan. 14-20. The double quartette did excellent work. Montgomery and Stone 21-24. May Robson 25-27. The Spendthrift 28-31. Alice Lloyd in Little Miss Fix-It Feb. 1-3. Robert Hilliard 4-7. Seven Days 8-10.

The Lambardin Grand Opera co. enjoyed fair business at the Shubert 11-13. Rigoletto was given 11, Thais 12, Lucia, matinee, 13, and Carmen, evening, 13. Dark 14-17. Lawrance D'Orsay in The Earl of Pawtucket 18-20. Valeska Suratt in The Red Rose 21-27. Hanky-Panky 28-Feb. 3.

The Girl in the Taxi, with Pearl Sindelar as "the girl," Walter Morton as the father, and Roy Sumner as the son, was the attraction at the Grand 14-20. There was the usual S. R. O. house Sunday night. Catherine Countiss in The White Sister 21-27. Fiske O'Hara 28-Feb. 3. Thurston 4-10. Goose Girl 11-17. Mutt and Jeff 18-24.

Valerie Bergere and co. in Judgment scored a hit at the Orpheum 14-20 and proved the reverse of the idea held by many, that a melodramatic playlet must have a comedy finish in order to appeal to vaudeville audiences. Sammy Burns and Allee Fulton presented a dancing act that was far better than that usually seen. Langton Lucier co., Charles and Fannie Van, the Chicks, Harry Breen, and Pauline Moran completed the bill.

At the Empress Beatrice McKenzie, Walter Shannon and co. presented More Ways Than One, Eva Ray did an Eva Fay act, Four Hodges did a musical turn, and several other good numbers completed the bill 14-20.

The Tiger Lilies held the stage at the Star 14-20.

In order to make the Empress, the S. and C. vaudeville house, still more popular, the management distributed free tickets among the railroad offices. The N. P. alone was given nearly 3,000. In addition to this an admission ticket to the theatre was given with every fifty-cent purchase by a leading grocery firm.

In an editorial underneath the heading "A New Amusement Field," the St. Paul "Dispatch" discourses thusly:

"A Wisconsin dairy farmer has purchased a phonograph and provides music for his cows during milking time. He finds the results very satisfactory. Some cows, under the soothing influence of music, contribute two quarts of milk a day more than formerly. The profit, at current prices, is $903 a year to their owner. It all sounds very much like a joke, but it is not. Professor T. L. Haecker, of the Minnesota College of Agriculture, in commenting on the Wisconsin experiment, is quoted as saying: 'Cows are very sensitive. They are highly nervous. Entertain them and make them feel better and they'll give more milk. It's a fact.'

"There is a ray of hope for a large number of people who are down in luck at present. It is reported that there are 1,500 actors out of work at Chicago and several times that many 'at liberty' in New York. With the commercial value of entertaining demonstrated in the dairy business, is it not possible that a cow willing to contribute two quarts of milk to hear a phonograph concert would do much better for a song and dance, bit of comedy or a few moving pictures? There is no telling what will entertain a cow any more than what will please a critic. The bovine amusement field seems to offer a great future to real entertainers. As the returns would be in proportion to the ability of the performers might play on commission."

JOSEPH J. PFISTER.

MINNEAPOLIS.

Praise for Tom Waters and The Pink Lady—Maude Campbell at the Bijou.

The long heralded Pink Lady bloomed upon the town from the Metropolitan week Jan. 14, and seldom has a musical production received the praise that was showered on this attraction. Tom Waters, a local favorite, was the guest of the Elks during much of his stay, and there was a theatre party of nearly 500 members and friends of the order 16. Cecil Cunningham, Georgia Harvey, and Wallace McCutcheon were also prominent, and the production was lavishly mounted. Two well-known productions return week 21, May Robson in The Rejuvenation of Aunt Mary and A Night Out and Montgomery and Stone in The Old Town.

At the Shubert the Lambardi Opera co. presented a satisfying week of Italian grand opera, including Rigoletto, Lucia, La Boheme, and other favorites. The principals sang well and the chorus worked with spirit. Lawrance D'Orsay follows with The Earl of Pawtucket.

Mary Norman headed a fairly good bill at the Orpheum and George Augier was the headline attraction at the Unique.

Herman Timberg brought back the familiar School Days to the Bijou and pleased, as usual. Maude Campbell was the new Noanie. The Girl in the Taxi will follow, after which Cathrine Countiss in The White Sister is underlined.

At the Dewey Miss New York, Jr., was the attraction, while the Gayety boasted of The Winning Widow. CARLTON W. MILES.

DULUTH.—LYCEUM: Gus Forbes Stock co. in The House of a Thousand Candles Dec. 31-2 pleased good business. The Christian 3-6; fine performances; fair business. Mr. Forbes and Miss Cantwell old favorites here. Lombardi Opera co. 8-10 pleased good houses, which would have been better except for cold weather; 30 to 35 below.

WINONA.—OPERA HOUSE: The Country boy 13, matinee and evening; good business; excellent co.

MISSISSIPPI.

TUPELO.—OPERA HOUSE: Lion and the Mouse 11; good co.; fair business.—Y. M. C. A. HALL: Emma Dee Randle (reader) 11 pleased good house.

GREENVILLE.—GRAND: Seven Days 5 pleased fair house. Madame Sherry 10 pleased big business.

COLUMBUS.—THEATRE: Lion and the Mouse 10; fair performance and business.

JACKSON.—CENTURY: The Dawn of a Tomorrow 12 pleased good house.

MISSOURI.

ST. LOUIS.

Excuse Me Drew Record Business to the Century—Marie Cahill Popular Here.

The largest audiences of the Century Theatre's season have laughed all the way from Chicago to Reno over Excuse Me Jan. 8-14. Ann Murdock scintillates as the fiancee. Joseph Tanner likewise pleased. Blanche Ring in The Wall Street Girl 15-21.

The Bachelor's Baby returned to the Olympic 8-14. Baby Davis, Francis Wilson, Louis Massen, and Alma Chester were heartily received by rather light audiences. Frank McIntyre in Snobs 15-21.

Marie Cahill in The Opera Ball didn't disappoint her devoted followers, who braved the Arctic weather to go to the Shubert Theatre 8-14. Harry Connor, Harry Fairleigh, and Olive Ulrich did very commendable work and were appreciated. John Mason in As a Man Thinks 15-21.

Few shows at the Garrick Theatre this or any other season have called forth such continuous sounds of merriment as did Over Night, which was seen there 8-14. The co., made up of young people, was heartily received by excellent crowds.

The Garrick Theatre claims to have Blanche Ring booked for the following week, as does the Century.

Alias Jimmy Valentine was on view at the American 8-14. Edmund Elton in the leading role gave satisfaction. Others in the cast were William J. Kane, Herbert Fortier, F. P. Adams, and Gertrude Clemons. Polly of the Circus 15-21.

The German Stock co. presented The Merry Widow so successfully 1 that they were forced to repeat it 8. Herr Loebel's co. gave work of the finest quality.

The Fatal Wedding was presented by the Imperial Stock co. at the Imperial Theatre 8-14. Miss Rauworth and all the members of the organization are taking very kindly to their various parts. Ten and twenty cent prices still prevail.

The Squaw Man was seen at the Havlin's 8-14 by fair houses.

The Cherry Blossoms were at the Standard 8-14. Good crowds showed high appreciation. The Ducklings 15-21.

The Passing Parade, a new burlesque show, was appreciated by good crowds at the Gayety 8-14. Ben Welch 15-21.

Mlle. Dazie and Signor Bonfiglio, premier dancers, headed bill at Columbia 8-14. Charlie Chase, comedian, and Percy Waram in a sketch entitled The Boatswain's Mate, together with several other small acts, were quite a drawing card.

Pierette, a musical comedy, written by Messrs. Proets and Ferris, of Washington University, was presented by the Quadrangle Club of that institution on 10. The play was presented in a very commendable and artistic way. A large and enthusiastic audience witnessed the performance. VIVIAN S. WATKINS.

KANSAS CITY.

Mrs. Carter Cordially Welcomed—Woodward Stock Doing Well—Grace Aylesworth Pleased.

Mrs. Leslie Carter made her appearance in Kansas City, for the first time in a number of years, at the Shubert Jan. 15-20, presenting Two Women to large and appreciative audiences. Mrs. Carter was a decided favorite here during her Belasco associations and has been missed during the past few seasons. Two Women offers the star varied opportunities in the dual roles she portrays and the results are at all times most satisfactory. Of the supporting co. Frank Underwood, Lynn Pratt, George Stillwell, Lizzie Conway, Frances Slosson, Harry Carlton, and Henry Russell deserve special mention. The production was very attractively staged and costumed, the Bal Tabarin scene being especially effective. The Bohemian Girl 21-27.

The Willis Wood was dark the first half of the week of 14, but had Alice Lloyd in Little Miss Fix-It for 19, 20.

The Heart Breakers, with the popular George Damerel at its head, played a return engagement at the Grand 14-20 to big business. It was seen here last Fall and the cast remains the same with the exception of Eddie Hume, who has replaced John Fogarty in the comedy role. Bright Eyes 21-27.

The Woodward Stock put on The Right of War at the Auditorium 14-20 and pleased good-sized audiences nightly. The play was splendidly put on and, telling an impressive as well as interesting story, was one of the hits of the season at this house. Austin Webb scored decisively in the part of Charley Steele, while Enid May Jackson shared in the honors with him as Rosalie. Frank Dumithorne, Charles Daintree and others of the big co. were well cast and all shared in the applause. The play was especially well staged and costumed. Arizona 21-27.

McIntyre and Heath were the Orpheum headliners 14-20, winning many laughs, while the Four Fords shared in the honors with them. Others were Horton and Latriska, Panita, Josie Heather, Augustine and Hartley, and Alvin and Kenny, all pleasing. Business excellent.

The Gilliss had The Chorus Lady 14-20, which scored so heavily in the higher priced houses and proved quite as great a hit in the popular priced theatre. Grace Aylesworth played the part made famous by Rose Stahl and handled the role excellently, winning many laughs and applause. The supporting co. were adequate to the parts assigned them and pleased without exception. Ten Nights in a Barroom 21-27.

Swat Mulligan, the amusing baseball comedy skit, was the headliner at the Empress 14-20, other acts being Will Oakland, Trained Poodles, Georg A. Beane and co., Marie Door, and Richard Hamlin, all pleasing. Business excellent.

The Century had the Big Review, with Frankie Heath and a big co. of entertainers, 14-20, playing to good business. The Gay Widows 21-27.

The Gayety had the Queens of the Jardin de Paris 14-20, pleasing large audiences throughout the week. Harry Koler and Alf. K. Hall headed the presenting co. and found immediate favor. Social Girls 21-27.

Jan Kubelik will be the attraction at the Willis Wood for the afternoon of 19.

D. KERDY CAMPBELL.

JEFFERSON CITY.—JEFFERSON: McCabe's Georgia Minstrels 1; small house. Peck's Bad Boy 4; small house. The Gamblers 9; good co. and house; Charles Mackay and Lillian Kemble deserve special mention. Coburn Players 10; good co.; fair house.

SPRINGFIELD.—TOOTLE: George Damerel in The Heart Breakers 13 (return) pleased fair business.—LYCEUM: S. H. Dudley in The Smart Set 7-10; good business. Chorus Lady 11-13; good co. and house.

LOUISIANA. — BURNETT-BUELL: House opened with Polly of the Circus 12; large and appreciative house.—ITEM: Manager Buell was presented with a loving cup.

COLUMBIA.—THEATRE: The Red Mill Dec. 29 failed to please; good house. J. Douglas Morgan Stock co. in repertoire; fair to medium houses.

HANNIBAL.—PARK: In Old Kentucky 9; good co. and business. Polly of the Circus 13; excellent co.; two good houses.

MACON.—LOGAN: King of the Cattle Ring 15; good co. and business.

MOBERLY.—HALLORAN'S: Morgan Stock co. 15-20 pleased.

MONTANA.

BUTTE.—BROADWAY: The Deep Purple 9; capacity; was success. Granstark 11, with Fred Andrews as manager; good business; well received. Mr. Andrews was a competitor on the "Inter-Mountain" in Butte in 1888-1889, and gave Butte its first grand opera by playing the Emma Juch Opera co. in the old Skating Rink at $5 a throw, where subsequently he and his wife, Gertrude Andrews, with Clarence Lee and wife, with the Andrews Dramatic co., gave Butte also its first popular-price drama, afterward touring the State successfully. —FAMILY: Gillette Stock co. in The Colonel's Pride 14-20.

NEBRASKA.

OMAHA.

The Love Tales of Hoffmann Delighted at the Boyd—Aborn Company's Fine Performance.

The Smart Set amused a series of good-sized audiences at the Brandeis Jan. 11-13. S. H. Dudley as Doctor Beans made a decided hit, and the dancing and vocal numbers were worthy of special mention. Alice Lloyd played a very profitable engagement 15-17. The co. is an unusually good one, and applause after each specialty was the rule. Jan Kubelik 18.

At the Boyd The Love Tales of Hoffmann 12, 13 proved a delightful engagement, which was enjoyed by the music lovers of our city. The Aborn Opera co. in The Bohemian Girl 14-17

gave the finest scenic production of this opera that was ever seen on the local stage. The performance was a revelation, and the house was packed. The acrobatic feats of the Hasan Troupe are wonderful.

The programme at the Orpheum for week of 14 is Odiva, Howard and North, Agnes Scott and Harry Keane in Drifting, Six Brown Brothers, Pedersen Brothers, Charles Nevins and Ada Gordon, and Lea Durbrelle. The leading numbers are well received, and business, as usual, is excellent.

The Taxi Girls are on at the Gayety week of 14, and the musical farce is much enjoyed by a series of good-sized audiences.

At the Krug The Gay Widows are having many suitors. The bill is an unusually good one, and a series of good-sized audiences are warm in their approval of the performances.

The Man of the Hour is the excellent offering of the Woodward Stock co. at the American, with Trilby underlined.

The Alice Lloyd co. was booked to open their engagement at the Brandeis on Sunday, but owing to the delay in their train the Sunday performance had to be abandoned.

J. RINGWALT.

LINCOLN.—OLIVER: LAWRANCE D'ORSAY in The Earl of Pawtucket 8, 9: good co.; business fair. Sheehan English Opera co. in The Love Tales of Hoffman 11: excellent co.; capacity. Alma, Where Do You Live? 12, 13: very good co.; business fair. Nannette Flack as Alma deserves special mention.

FREMONT.—LARSON: The Newlyweds 8; good performance; poor patronage. Alma, Where Do You Live? 11 pleased good business. —ITEM: Thirty degrees below zero.

NORFOLK.—AUDITORIUM: The Newlyweds and Their Baby 9 pleased topheavy house.

NEW HAMPSHIRE.

MANCHESTER.—PARK: Beverly of Graustark 15, 16: excellent co.; deserved better business. Chorus Lady 17: fine co. and business.

NEW JERSEY.

NEWARK.

Margaret Anglin at the Newark—Pinafore Pleased Shubert Patrons.

Margaret Anglin and co. presented Green Stockings at the Newark Jan. 15-20. Miss Anglin's performance was combined with naturalness and artistry, and seemed to realise the author's humorous intent. Her associates were excellent. H. Reeves Smith as Colonel Smith was quiet and easy at all times, and made a favorable impression. Maude Granger got a great deal of comedy out of the role of Mrs. Chisholm Faraday. Rebecca of Sunnybrook Farm 22-27.

H. M. S. Pinafore was produced at the Shubert 15-20, with the all-star cast, including E. E. Graham, George J. MacFarlane, Arthur Aldridge, De Wolf Hopper, Eugene Cowles, Robert Davies, Mabel Weeks, Viola Gillette, and Alice Brady. It is unnecessary to say that the co. was well received and appreciated. Manager Ottolingui is rapidly getting things in shipshape, and the cosy theatre is fast becoming homelike. The Deep Purple 22-27.

The Payton co. presented Soldiers of Fortune at the Orpheum 15-20. An unusually good cast, including Clifford Stork, Lee Sterrett, Louis Leon Hall, Carroll Daly, Harry B. Roche, Edward Van Sloan, Milton Boyle, Harry W. Fenwick, Robert Livingston, Mabel Brownell, Mabel Estelle, Belle D'Arcy, and others. Sadie Radcliffe is resting for the week, but will return to the cast next week. Mabel Brownell has returned from her week's vacation at Atlantic City. Paid in Full 22-27.

Ideal, the swimmer, was the headliner at Proctor's Theatre 15-20. Others on the bill were the Bell Family, a sketch called Lies, Al. and Fanny Stedman, Laura Guerite, George Moore, Marinette and Sylvester, J. Raymond, Johnson's Samo Girls, Maud Ronair, Joe Ward, James Cullen.

The Girls from Reno packed the Empire 15-20. Two good burlesques were highly appreciated. Mike Collins and Nat Brown were the head funmakers; the added features were Phina and her Picks. Baroness Blanc made her reentry upon the stage and scored. Follies of the Day 22-27.

The Big Banner Show gave an excellent entertainment at the Gayety 15-20. The laugh raisers were Mike McDonald, Harry Weston, Arthur Williams, Blanche Baird. Others were Ray Montgomery, the Healy Sisters, Williams and Weston.

Onain was the headliner at the Court 15-20. Others were Mr. and Mrs. Robert Rogers, Mr. and Mrs. Sidney Reynolds, Loretta La Roy, Black and Jones, Boekman and Gross, Vedder and Morgan.

The Washington is still having big houses; giving a splendid performance. Lucille Langdon and co., Rossiter Sisters, Bonney and Freeman, Mackie and Freeman, Lola Milton.

The Lyric is still packing them at every performance. GEORGE S. APPLEGATE.

JERSEY CITY.

Mutt and Jeff Scored—Vale Stock Company Makes More Friends.

Mutt and Jeff was presented at the Majestic Jan. 15-20 to very good business by a clever, hard working co., and gave the best of satisfaction. The musical numbers are clever and the acting co. is fine. Everybody pulls together and the result is a pleasing performance. The play was evidently constructed for laughing purposes only, and in that respect it is a gigantic success. Richard F. Freeman as Mutt is excellent. He is there with the gab and he plays the part in such a manner as to make it a hit. Shorty Edwards as Jeff is also good and the team work is immense. Everybody in the show gets a chance to do a specialty. William Naughton as the young American, Joseph Herbert, Jr., as Curley, Robert Bernard as Antonio, Mabel Malvine as Dorothy, Viola Hoskins as Rosena, and Isabel Dalsty as Jessie all do excellent specialties, and the chorus and pony ballet help a lot. The scenic environment is fine. Norman Hackett in Satan Sanderson 22-27. The Deep Purple 29-Feb. 3.

Louise Vale and her clever stock co. appeared in The Girl of the Emerald Isle at the Orpheum Theatre 15-20 to steadily increasing patronage. The production is a most perfect one and the stage management is a marvel. The staging is of the best and the acting is even better. Louise Vale as Helmer Wyngate, a young girl in the first act and then as an elderly woman in the last three acts, portrayed a character new to her admirers at this theatre, but she captured them all with her make-up, her easy naturalness and the excellent interpretation of the part. All the members of the co. appeared to advantage, especially Alice Baker as Patricia O'Brien, and her comedy work was clever. Will D. Crimans as Stephen Wyngate, Frank De Camp as Rene Kavarre, Leslie King as Donald, Edna May Hamal as Harold, Elsie Hitz as Phyllis, Marie Reels as Miss Fairfax, and George Morgan as Hal Wheatcroft were immense in their various parts. Charles Eggleston was a newcomer and he made good as Bradford Brook. The author of the play, Travers Vale, also stazed it here. The Ironmaster 22-27.

The Merry Maidens co. drew fair houses to the Bon Ton Theatre 15-20, where they gave a pretty good show. The principals are Irving Gear and Mike Kelly, Fern Melrose and Lilla Brennan. An extra attraction is Chococeta, called the Dancer De Luxe. There is a number of song hits in the show, also a well trained lot of chorus women. The Lady Buccaneers 22-27.

The Vale Stock co. tendered a reception to the patrons of the Orpheum Theatre 18, after the matinee, and a large number of people availed themselves of the opportunity to meet the members of the co.

Morris Kane, of this city, is doing the advertising for Mutt and Jeff.

The local Elks are arranging for a ball Feb. 6.

WALTER C. SMITH.

HOBOKEN.

The Gayety Players Presented The White Horse Tavern and Pleased Good Houses.

That remarkably humorous play, At the White Horse Tavern, taken from the German Im Weissen Roessel, was given at the Gayety Jan. 15-20 by the Gayety Players, and Severn De Deyn as Leopold Brand got lots of applause for clever acting. Marion Ruckert proved she could draw laughs as well as sobs. John Grey certainly was a scream as the baldheaded man. Bernard McOwen made as good a lawyer as he did a lover when he appeared as Frederick Saidler. Lillian Daven's lisping is so natural that you have to do it yourself. W. H. Gerald as Dr. Hinzelman proved himself a fine character man. Sylvia Star, a new member, pleased greatly in the role of Ottilie Greenecke. Others were Emma Cambell, Robert Saidler, Louis Albian, Florida Kingsly, Emile Lessing, Frank Mattison, W. L. Lessing, John Burroughs, Allan Jones, and John Engelston. A reception is held every Wednesday matinee for those desirous of meeting members of the co.

The Gayety Theatre attaches held a grand ball at Grand View Auditorium. The grand march was led by Marion Ruckert and Severn De Deyn. It proved to be a great success despite the stormy weather. One of the most interesting features of the ball was the moonlight dance. On a large piece of scenery was a moon. Suddenly the lights went out and the band started. The moon was left shining. A large searchlight was played on the dancers during the dance.

At the Empire William S. Clark's Midnight Maids were funny from start to finish. Harry Ward drew screams of laughter from the audience every minute he was on the stage, and that was nearly all the time. Margie Hilton made a charming and graceful Salvation Army lass. They were capably supported by a good co. Others were Danny Simmons, Charles Reded, Lillian Franklin, Hattie Raymond, J. Jones, Daisy Norwood, Fay Burton, Anna Clark, Frank Carroll and James Hortons.

A fine bill and good business at the Lyric. The prettiest event of the evening was a playlet entitled A Night in the Park. A pretty girl with a good voice and beautiful scenery made it a thing long to be remembered.

G. R. SIMPSON.

BURLINGTON.—AUDITORIUM: In deference to numerous requests, the first of a series of mid-week vaudeville was inaugurated by Manager Lanning 11 to fine business. Harry A. Hargreaves and co. in a cleverly enacted playlet, Chums. Julius Romaine and co. in the abbreviated drama, For Memory's Sake; the Crown Musical Duo, Harry Antrim, the Odd Fellow of repute; Orleans and Norfallis, eccentric acrobatts and the King Sisters, dainty character change comediennes, contributed to the bill and scored a large measure of success. The Lanningraph, in animated play, opened and closed the performance. Equally successful was the entertainment offered 13 with Leach-La Quinlyn Trio of wire workers of the spotlight, variety and excellent as headliners. Others finding favor were Lenard and Fulton in Mr. Dunn Outdone.—ITEMS: The Five Scotch Musical MacLarens, who recently made a tour of the world in a vaudeville organization, headed by Vesta Victoria, opened their engagement over Sullivan-Considine time at Chicago 15.—Florence Faust, of New York, a footlight entertainer, is enjoying a brief vacation with friends at Florence.—The Leach-La Quinlyn Trio will be one of the feature acts with Barnum-Bailey the coming season.—Mrs. Izard, of Wood Lynne, who is making a prolonged visit to her daughter, Mrs. Charles M. Lanning, was taken suddenly ill 12.—Lyman Howe's Travel Pictures will be the attraction at the Opera House, Mt. Holly, 30. J. WILL BURR.

PATERSON.—LYCEUM: The Rosary 15-20 to good patronage. The attraction proved as pleasing as at the previous engagement owing to the clever co. and capable manner in which it is staged.—EMPIRE: Stock co. in Hello, Bill, 15-20 to delighted audiences. John Ines as William Fuller, John M. Byrnes as Cutting, and Louise Kent as Isabelle Dare came in for the lion's share of the applause. Brandon Evans, G. Swayne, Gordon M. L. Stevens, Mary Hill, Gertrude De Mont, and Effie Darling filled the remaining parts in a capable manner.—OPERA HOUSE: O. H. Players drew goodly numbers with The Virginian 15-20. Edward Lynch and Henrietta Brown played the leading roles in a manner which drew forth much applause. The other characters were in capable hands.—ITEM: The Empire will change from a dramatic stock to a musical stock 29, when the opening bill will be The Three Twins.

UNION HILL.—HUDSON: Hardeen, the handcuff man, is the card here 15-20 and the house is crowded at every performance; his work is clever. Others on the bill are the Kenney Brothers, Monstter's Comedy Circus, Kelly and Carroll, McKee Rankin and co., Robert Hildreth and co., Beenah and Miller, and the Clemenso Brothers. McKee Rankin and co. in Oliver Twist, with Mr. Rankin as Bill Sykes is a fine number. He is supported by Margaret Drew and F. Lawlor.

TRENTON.—TAYLOR OPERA HOUSE: Al. Field's Minstrels drew well 15. At Old Harvard 17: poor attraction and the same business.

BRIDGETON.—CRITERION: Forty-five Minutes from Broadway made its first appearance here and pleased two large houses 10.

NEVADA.

RENO.—MAJESTIC: Third Degree 11; excellent co.; capacity.—ITEM: C. O. Davis, of the Wigwam, is now sole manager of the Majestic.

NEW YORK.

BUFFALO.

Helen Ware at the Star—Marie Dressler at the Teck—Other Attractions.

Helen Ware, fine actor of emotional roles, appeared at the Star in The Price Jan. 15-20, in the part of Ethel Toscani. Harrison Hunter as Dr. Bristol and the balance of the cast gave excellent portrayals of their roles.

Marie Dressler appeared at the Teck Theatre in Tillie's Nightmare 15-20, which is not much changed from last season; only some new specialty acts have been strung through it.

Irene Franklin was the magnet that drew big audiences to Shea's Theatre. One of the hits on the bill was the act by Max Witt's Melody Lane Girls. The Vassar Girls on Tour was also a welcomed addition to the bill. The Three Escardos, acrobats, did their work unusually well. Snyder and Buckler in Blats Wants a Drink were ingenious.

Driftwood was at the Lyric 15-20, in four short acts, well staged and in the hands of a competent co. Ollie Cooper plays Helen with consistency. Robert Fraser plays the lawyer, the villain, most vividly.

The Star and Garter Show came to the Garden for its yearly week's engagement. It has always been a favorite.

The Kentucky Belles are at the Lafayette this week and made a big hit. The mounting and lighting effects are features well worth while.

J. W. B.

ALBANY.—HARMANUS BLEECKER HALL: Lolo-Lulu, a farce, by a co. of German comedians and singers, headed by Louise Barthel and Willy Frey, drew large and highly pleased audience 11. Grace La Rue in Betsy returned 12, 13, and repeated her successful engagement played early in the season. Her singing and acting of the title-role was particularly entertaining. Juliette Lang, Robert Demoster, and Alfred Deery also won favor with the large audiences. Regina Praeyer Yiddish Opera co. 15; good performance, to small audience; largely due to Yiddish ball same evening. Sam Bernard in He Came from Milwaukee 16, 17, and won his customary success. The popularity of this pleasing and tuneful musical comedy proved as strong a drawing card as ever, and the house was packed at each performance. Nellie Bergen, John J. Cain, Louise Mink, and Anna Wheaton added much to the performance.—EMPIRE: Robie's Knickerbockers offered their usual snappy and bright burlesque programme 11-13; satisfying big audiences. Bowman Brothers' Vanity Fair co. 15-17 drew large audience, and presented one of the best performances of the season; the olio being notably strong.—PROCTOR'S: Overflowing audiences enjoyed a fine bill week 15-20. Among the acts were the Melnotte Twins and Waldorf Boys, Juggling Barretts, Pisano and Bingham, Dunlap and Folk, Master Ryder and co., Mae Evans, Usher and Whitcliffe, Springer and Church, and Madame Jenny's Animals.—GAIETY: Monte Carlo Girls 15-20, with Myrtle Clark, Babe King, and La Neta, Salome dancer, served to attract crowded houses. —MAJESTIC: Vaudeville and motion pictures drew packed houses.—ITEMS: Edward Avis, bird imitator and whistler, gave an interesting performance 11 to large attendance.—Manager Rhodes, of the Empire, announces the booking of Lillian Graham and Ethel Conrad, "the shooting show girls," Feb. 5-7, as an added feature of The College Girls co.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM: The Country Boy 12; large and well-pleased house. The Old Homestead 13; two capacity houses; same satisfactory performances. Over Night 15; large house; laughable performance by excellent co. The Cat and the Fiddle 17; fair house.—MOZART: The Stanford and Western Players in Alice of Old Vincennes 15-20; excellent production and business. Emily Smiley scored in the title-role, and splendid support was offered by George D. McQuarrie, who made his first appearance as leading man of the co.; Henry Crosby, C. Norman Hammond, Caroline Locke, Margaret Field, Harry Wilgus, Anna C. Turner, Maurice Stanford, Ernest Sinclair, and Davis Rogers.—ITEMS: Wilbur Slider and James Moore have retired from the Stanford and Western Players, and George D. McQuarrie and Henry Crosby have joined the organization.—The management of the Colonial Theatre, opened in September as a high-class vaudeville house, announces that a permanent operatic and musical comedy co., will be installed, opening 29.—Charles Van Dyne, a former well-liked manager of Rorick's Theatre, will manage the productions and play the leading comedy roles and a most successful season is looked for. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER: Lyman Howe's pictures 12, 13 filled the house at each performance. Sam Bernard in He Came from Milwaukee 15 delighted an immense audience. Mr. Bernard's entrance on the stage was the signal for an outburst of laughter and applause, which was kept up to the final drop. Besides the star, those helping materially in the success of the piece are Billy Gaston, Anna Wheaton, and Nella Bergen. The Stampede 16, 17 was witnessed by large audiences. Lillian Buckingham, the co-author has the leading part.—MOHAWK: The Bowery Burlesquers, featuring Madame X Cuse Me, drew good-sized houses 11-13. Charles Jansen, Lizzie Freligh, Jack Quinn, and Ed. Fitzgerald are entrusted with the principal parts. Same Howe's Lovemakers 15-17; business good. NAT SAHR.

SYRACUSE.—WIETING: Sam Bernard in He Came from Milwaukee 12, 13; large houses and created much amusement. Nella Bergen was most prominent in the support. The Chocolate Soldier, with its exquisite music and dainty comedy, returned to renewed good business 15, 16; it was never better sung here.—EMPIRE: Barthel and Frey in Lolo and Lulu to light Barthel and Frey in Lolo and Lulu to light houses 13, 14. Julian Eltinge in The Fascinating Widow attracted fairly 15-17.—BASTABLE: Mildred and Rouclere gave good magical performances to good business 11-13. Norman Hackett in Satan Sanderson; capably supported; drew well 15-20. E. A. BRIDGMAN.

ROCHESTER.—LYCEUM: The combined musical clubs of the University of Pennsylvania offered an entertaining musical programme 11. Helen Ware in The Price 12, 13 was seen to advantage and was ably supported by a capable co. The Flyers 15-17.—BAKER: The Great Rouclere presented an amazing programme of magic and mystery 8-10. The Holy Name pleased large and appreciative houses 11-13. McFadden's Flats 15-22.—COOK'S: The Kentucky Belles proved an exceptionally good burlesque 8-13.—CORINTHIAN: The Lovemakers offered an entertaining performance with a good olio 8-13. Crusoe Girls 15-22. E. G. ZIMMER.

WATERTOWN.—CITY OPERA HOUSE: Keith's vaudeville 1-3. Country Boy 4: fair house. Charles K. Champlin Stock in repertoire 8-13: pronounced by local critics to be most excellent, but business suffered on account inclement weather. —KEENEY'S ORPHEUM: Franklin Stock co. in repertoire; business fair week 8-13. DON HOLBROOK.

OSWEGO.—RICHARDSON: The Charles Chamnlin co. opened to capacity business 15-20; one of the best cos. playing to popular prices ever here. Plays: The Mills of the Gods, The Reformer, The Call of the Wild, The Crisis, Hello Bill, The Runaway Wife, Shore Acres; splendid business all week.—HIPPODROME: Howard Stock co. 8-15 in College Chums, The Crucible, and 'Way Down in Maine. Clara Turner co. 15-20 in The Mouse Girl and Thief in the House.

SODUS.—NEW OPERA HOUSE: Cat and the Fiddle 15: splendid satisfaction; crowd; so big that extra chairs had to be placed in theatre and one hundred bought standing room.—ITEM: Cat and the Fiddle closed fiscal year of New Opera House. Receipts which have always been large, show increase of 30 per cent. Managers have made a hit with church people by announcing they will keep house dark during a series of evangelistic meetings which will open about Feb. 10.

HERKIMER.—GRAND: Ernie Marks Stock co. in Brother Against Brother. Driven from Home, Girl and Gambler, Pride of the Army, Reaping the Whirlwind, and Experiences of Hanny Hooligan 15-20: R. B. O.: fair co.—STAR: Belgrade Stock co. in Queen of Cowboys, Woman's Power, Tenneet and Sunshine, Cowboy's Sweetheart, Guilty Without Crime, and Thorns and Orange Blossoms 15-20: good co.: opened to S. R. O.

GLENS FALLS.—EMPIRE: Chicago Stock co. 15-20 opened to S. R. O. Plays first part of week: Sham and The Girl from Missouri: co. giving excellent satisfaction.—ITEM: E. J. Lynch, the popular manager of the Empire, and a member of Auburn Lodge, B. P. O. E., and Edward Anthony, of Rother and Anthony, the musical team, were guests of Glens Falls Lodge, B. P. O. E., at a social 17.

TROY.—RAND'S OPERA HOUSE: The Spring Maid 18-21: big opening sale.—ITEM: The lease of the Lyceum Theatre, which has been run as a vaudeville house, has been secured by F. F. Proctor, who will offer the M. and E. attractions. Alterations have been, and the house will be placed in first-class condition.

JOHNSTOWN.—GRAND: Paul Gilmore in The Mummy and the Humming Bird Dec. 29: good performance; medium business. Dixie Chorus (Y. M. C. A. Course) 5: excellent to good business. Lyman H. Howe's Travel Festival 8: best films ever shown here: delighted a large audience.

CORTLAND.—NEW THEATRE: Henrietta Crosman in The Real Thing 2 pleased large and very appreciative audience. Myrkle-Harder co. in His Last Dollar, Bachelor's Honeymoon, Great John Gannon, Salomy Jane, Girl in Waiting, and A Gentleman from the South 8-13: good business (weather considered).

NEWARK.—SHERMAN OPERA HOUSE: The Sunny South co. Dec. 30 pleased good business. The Old Homestead 9: m. A. to good business. Frank McIntyre and Militant Everson in Merchant of Venice and Hamlet 12: excellent co.: light business.

JAMESTOWN.—SAMUELS OPERA HOUSE: Kirk Brown and co.: good co.: fair business. Plays: The Liars, Ingomar, The Barbarian, The Ironmaster, On Parole, The Two Orphans, Romeo and Juliet, An Enemy to the King, Michael Strogoff 8-13.

NORWICH.—CLARK OPERA HOUSE: Paul Gilmore in The Bachelor Dec. 28 pleased fair audience. Over Night 2: excellent performance; large audience. The Cat and the Fiddle 8 pleased S. R. O.

GLOVERSVILLE.—DARLING: Lyman Howe's pictures 5, 6, as usual, did big business. Ernie Marks Stock co. 8-13 opened in Brother Against Brother: large and enthusiastic audience: co. good.

AUBURN.—JEFFERSON: Country Boy 9 pleased good house. Over Night 9: fair business. Helen Ware 11: excellent attendance. Old Homestead 13: good house. Our New Minister 20: two fair houses.

WELLSVILLE.—BALDWIN'S: The Monarch and the Maid 6 pleased light house. The Man on the Box 8 to light house: co. good. Rockwell's Sunny South 10 pleased good house. Lyman Howe's pictures 16: good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Billy Allen's Musical Comedy co. 15-20, presenting King of Kokomo. The Man Behind, Miss Idlewild, The Love Bug, Tatters and the Bear: fair co.: good business.

UTICA.—MAJESTIC: Madame Esther Kaminsky in The Wild Girl 8. Country Boy 10. Sam Bernard in He Came from Milwaukee 11. Madame Sherry 15: good co. and business.

PENN YAN.—SAMPSON: The Cow and the Moon 4 pleased good business. The Old Homestead 8: good co.: fair business. Over Night 10: excellent attraction: light house.

BATAVIA.—DELLINGER OPERA HOUSE: Rockwell's Sunny South 6 pleased good business. Over Night 8: very good: fair business. Country Boy 16 drew well and pleased.

PALMYRA.—OPERA HOUSE: Passion Play 9: packed house. Ed. Gilmore in Cow and Moon 10: best musical offering of season: fair business.

PERRY.—AUDITORIUM: Phil Ott in The Monarch and the Maid 4: small house: fair attraction.—ITEM: Bad storm probably accounted for attendance.

DANSVILLE.—HECKMAN: Little Miss Kut-Up Dec. 22, 23: fine performance: fair business.

BINGHAMTON.—STONE OPERA HOUSE: Sam Bernard in He Came from Milwaukee 10: enthusiastic capacity.

COHOES.—PROCTOR'S: Vaudeville 15-20: capacity.—MAJESTIC: Vaudeville and picture 15-20 drew well and pleased.

NEWBURGH.—ACADEMY: Billy Allen's Musical Comedy co. closed 1-6 with Miss Idlewild. Lots Ring to good business.

WHITE PLAINS.—COURT SQUARE: Crescent Stock in The Commanding Officer 8-13 pleased fair houses.

FORT PLAIN.—THEATRE: Chocolate Soldier 18: house limit and big audience wildly delighted.

LOCKPORT.—HODGE OPERA HOUSE: Cow and Moon 11: good co. and house.

LYONS.—MEMORIAL: Lotus Glee Club 11: good concert: fair business.

HORNELL.—SHATTUCK: Over Night 16 pleased good house.

CORNING.—OPERA HOUSE: The Country Boy 15 pleased good house.

NORTH CAROLINA

GOLDSBORO.—MESSENGER OPERA HOUSE: Paid in Full 10 pleased good business. Thomas Jeavons in Ingomar 12: good, to light business; weather too cold. The Kilties' Band 18 delighted two large audiences.

ASHEVILLE.—AUDITORIUM: Lew Dockstader's Minstrels 12 pleased good business. Hoyt's Bunch of Keys 13: good co. and business.

NORTH DAKOTA.

BISMARCK.—BIJOU: Talk of New York 10 pleased fair house.

JAMESTOWN.—OPERA HOUSE: Talk of New York 9 pleased fair house.

OHIO

CINCINNATI.

Henry Miller at the Grand—Over Night at the Lyric—Coming Attractions.

Henry Miller in The Havoc was presented at the Grand week of Jan. 14 and was well supported. The business was excellent, considering the severity of the weather.

The Lyric drew crowded houses 14-20 when Over Night was presented. Madge Kennedy and Ernest Treux headed the cast. The co. was well balanced and they did excellent team work.

Carrie De Mar in a clever little playlet was the headliner at Keith's 14-20. The usual good bill was offered to excellent attendance.

The stock co. at the Orpheum gave a fine production of The Dawn of a To-morrow 14-20 to very satisfactory business.

The Walnut presented George Murphy in Let George Do It 14-20 to its usual good houses.

Miner's Americans was the offering at People's 14-20.

Olympic Stock co. had a good run 14-20, the attraction being Clyde Fitch's The City.

The Standard 14-20 offered Billy Watson, with the Girls from Happyland.

The Chicago Grand Opera co. is scheduled to play early in February at Music Hall. Hansel and Gretel, with Marie Cavan; Natoma, with Mary Garden; Tristan and Isolde, with Charles Dalmores; The Secret of Suzanne, with Caroline White and Sammarco in title-roles.

As a Man Thinks, with John Mason heading the cast, is a coming attraction at the Lyric.

Lina Abarbanell in Madame Sherry will follow Henry Miller at the Grand.

Eva Tanguay is booked for Keith's, following Carrie De Mar. J. WESTLEY CAMPBELL.

TOLEDO.

Driftwood at the Lyceum—The Balkan Princess Drew Capacity Houses—Other Attractions.

Louis Mann came to the Valentine Jan. 11-13 in Elevating a Husband and was greeted by appreciative business. Mr. Mann won much approval. Emily Ann Wellman was a charming Letty. Charles Halton was very amusing. Conway Teale, Jessie Carter, and Marian Holcombe all did capable work. The German Stock co. of Cincinnati offered The Waltz Dream 17 in German; drew well and pleased very large audience. Alma, Where Do You Live? 22 and Henrietta Crosman in The Real Thing 24.

Thorns and Orange Blossoms as presented by the Holden co. 14-20 proved one of the best of their season's offerings. Dr. Jekyll and Mr. Hyde 21-27.

Hilda Thomas, a last Summer favorite at the Casino, was at Keith's 14-20 and drew well. Balance of bill good.

The Balkan Princess, with the ever popular Louise Gunning, was at the Shubert Auditorium 15-20 and drew capacity houses. Regina Frazer 22.

At the Lyceum Driftwood, a four-act drama by Owen Davis, was presented 11-13, with Ollie Cooper and the following cast: William Weston, Harry Cowley, James Cormican, Rene Chaplow, Robert Fraser, John Richards, James Rennie, Bertha Welby, and Gertrude Fowler. The Penalty followed 14, presented by an excellent co. which included Gus Arthur, Grace Hale, Dorothy Smith, Frank La Rue, Allan Mathes, Charles Carrun, Laurette Allen, and Harry G. Thompson. Big business responded. Olive Vail in Miss Nobody from Starland 18. Pixie O'Hara 21.

JANE CURTIS.

URBANA.—CLIFFORD: Dante's Inferno 13, 14: good business.——LYRIC: Eddie Collins in Dancing 12-14 to good houses.——WONDERLAND and ORPHEUM: Good business.——ITEMS: A number of Urbana people went to Springfield last week to see the Kennedy Sisters (Urbana girls) at the Sun Theatre.—Twenty-four years ago to-day the late P. T. Barnum wrote my first autograph as follows: "The noblest act is that of making others happy." To-day the autographs list over 1,600 signatures (63 volumes), and my collection of photos 3,000 and fifty years' collection of playbills.—Lottie West Symmonds has closed with the McFadden's Flats and joined her husband, Fred Hilton, manager of the Sun Theatre in Springfield. WILLIAM H. McGOWN.

CIRCLEVILLE.—GRAND: The Girl and the Chauffeur 3: disappointed good house. Millionaire Tramp 10: fair offering; good business.——ITEMS: At the End of the Rainbow 4, 5, by Evert's Dramatic Club, under the tutorship of Elliot Henry. Played to two packed houses; very clever acting and catchy music.—Big advance sale for The Chocolate Soldier 19.

COSHOCTON.—SIXTH STREET THEATRE: Cal Stewart in Politics 11 pleased good business. Uncle Josh Spruceby 13, matinee and night: fair co. and business. The Franklin Stock co. 15-20 in The Dawn of a New Life, The Bridge Builders, Quaker Mystery, Alaska, and The Fatal Scar: fair co. and business.

YOUNGSTOWN.—GRAND: McFadden's Flats 11-13: fair co. to good houses. The Newlyweds and Their Baby 15-20: good business.——PRINCESS: Frank Lee Bell and co. in The Last Days of School 15-17: good houses.——PARK: Charmion 15-20: large business.

SPRINGFIELD.—FAIRBANKS: The Girl from Rector's 3: very good business. Louis Mann in Elevating a Husband 9 pleased a fair-sized audience. Aborn Opera co. 12: well rendered; pleased good business. Henpecked Henry 15-17 satisfied fair house.

HILLSBORO.—BELL'S OPERA HOUSE: An Everyday Girl 6: fair co.: light house. The Harry Shannon Stock co. 8-13: most popular stock co. ever in the house. Plays: The Last Round Up, The Gossips, The Banker's Child, Diamond Dick: good business for zero weather.

WARREN.—OPERA HOUSE: Howe's Travel Pictures 2 pleased house sold in advance. The Chocolate Soldier 5 delighted: S. R. O. sign. Good business for Frank Deshon in The Beauty Spot 6.

ALLIANCE.—COLUMBIA: Howe's pictures 5 pleased good house. The Confession 6: fair business and satisfaction. The Chocolate Soldier 8 delighted full house. Cal Stewart in In Politics 10: fair business: pleased.

MANSFIELD.—MEMORIAL: E. J. Hall in The Southerner 8-10: co. good: business fair. The Confession 12: co. good: business good. Baby Mine 15: fine co.: good business. Cal Stewart in Politics 16: small house: co. good.

CAMBRIDGE.—COLONIAL: Uncle Josh Spruceby 11: fair house. The Rosary 12 did fairly well. Cal Stewart in Politics 13 failed to draw.

TIFFIN.—GRAND: A Cowboy's Honor 1 pleased two good houses. Cal Stewart in Politics 2 pleased good business. Stetson's U. T. C. 3: usual well-filled house.

PORTSMOUTH.—GRAND: The Girl and the Chauffeur 4: good, to fair business. The Goose Girl 6: matinee and night: pleased fair business. Millionaire Tramp 9: fair business.

NORWALK.—GILGER: The Earle Stock co. opened a week's engagement 8: pleasing satisfactory returns: capable co.: scenery and effects the best.

CHICAGO.—NEW MASONIC: Opens with Baby Mine 16, 17.——ITEMS: Prospects good for successful season.—Old Opera House is devoted to vaudeville and pictures.

CAMBRIDGE.—COLONIAL: The Goose Girl 3 did not draw very heavily; performance pleasing. Baby Mine 8: very nice co.: fair house.

UHRICHSVILLE.—CITY OPERA HOUSE: Cal Stewart in Politics 8: good co.: poor house. Pair of Country Kids 10 pleased fair house.

SALEM.—GRAND: Newlyweds Dec. 28: fair co.: large house. Baby Mine 4: excellent co.: good business.

HAMILTON.—SMITH'S: The Lewis-Oliver Players continue to draw big houses 8-13 in Not Guilty and Thorns and Orange Blossoms.

BELLEFONTAINE.—GRAND: When a Woman Wills 4: fair performance and business. Stetson's U. T. C. 11: good, to a nice business.

WOOSTER.—OPERA HOUSE: Baby Mine 10 greatly pleased a good house.

NAPOLEON.—OPERA HOUSE: Kibble's U. T. C. 8: S. R. O.

PIQUA.—MAY'S: Stetson's U. T. C. 8: fine performance: fair business.

ALLIANCE.—COLUMBIA: Missouri Girl 18 pleased good house.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: The Spring Maid 14, 15 pleased capacity. Everywoman 16, 17: largest advance sale in history of house. Kubelik 24.——METROPOLITAN: Via Wireless 8-14: well received, to good business. The County Chairman 15-21.——LYRIC: Welch-Francis Musical Comedy co. in A Royal Reception 25-31: well staged, to fair business.

DURANT.—THEATRE: Mutt and Jeff Dec. 20 pleased S. R. O. Servant in the House 2: fair co.: small house.

LAWTON.—THEATRE: Jeanne Towler in The White Sister 9 pleased capacity.

M'ALESTER.—BUSBY: Excuse Me 10 pleased.

OREGON.

HEILIG.—THEATRE: De Pachman 8 pleased good business. A Fool There Was (Robert Hilliard) 7-9: big success, to big business. Passing of the Third Floor Back 10-13 (Forbes Robertson): well received by big business.——BAKER: The Barrier 7-12 pleased good business.

JOHN F. LOGAN.

PENNSYLVANIA.

PITTSBURGH.

Henry Miller at the Nixon—Harry Davis Stock Company Continues Popular.

PITTSBURGH, Jan. 23.—For the first time in several seasons past Henry Miller is here at the Nixon in The Havoc, and the coming week Donald Brian in The Siren. Last week, Passers-By proved to be one of the best plays seen in the city in a long while, and deserved better patronage than was accorded it. The cast composed of Richard Bennett, Julian Royce, A. G. Andrews, Ernest Lawford, Louise Rutter, Ivy Hertzog, Rosalie Toller, and Master Millington was uniformly excellent, and the one setting was substantial and finely equipped.

The Alvin offers H. B. Warner in Alias Jimmy Valentine and The Gamblers for next week. Excuse Me kept the large audiences in good humor and laughter during the past week, and was played by a good and well-balanced co. George W. Day was a typical porter, and created much of the merriment, and James Lackaye as Jimmie Wellington did much to add to the fun of the piece.

The Harry Davis Stock co. is playing The Dawn of a To-morrow at the Duquesne, and underlined are Charley's Aunt and Oliver Twist. Mary Hall gave a creditable portrayal of the title-role in Mrs. Dane's Defense last week, and was ably assisted by the others in the cast.

The Newlyweds and Their Baby hold forth at the Lyceum, and will be followed by The Girl in the Taxi. Mother was well acted the past week.

Mlle. Dazie heads the vaudeville bill at the Grand, and among the other acts are Cliff Gordon, Lydia Barry Camille Trio, Jewell's Manikins, Jones and Deely, Kitamura Japanese Troupe, and Linton and Laurence.

The Golden Crook Extravaganza co. is at the Gayety, and The New Century Girls, with Cora Livingston, champion wrestler, at the Academy.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM: Maude Adams in Chantecler 12, 13, with matinee. A strong and evenly balanced co. delighted three enthusiastic capacity houses. Miss Adams is a prime favorite here, and was given a warm welcome.——POLI: The best bill of the season week of 15, in which Jesse L. Lasky's new act, The Antique Girl, had its premier, and was the headliner. The act scored a big hit. Charles Pusey, Maud Earle, Fletcher Norton, and Doris Wilson were the principals. It had an elaborate mounting, and for a first performance ran very smoothly. The Courtney Sisters, Arthur J. Pickens and co. in Freddie, J. B. Cooke and co. in Swag, the Ten Dark Knights, etc., to excellent houses.——NEW ACADEMY: For week of 15 the bill was very good with the Diving Venuses as a headliner scored. Franklyn Trio, Sylvetta, Collins and Cole, Frasee, and others to excellent business.——COLUMBIA: The Follies of the Day co. in The Garden of Girls 15-20. The best co. of the season to excellent business. Gertrude Hays and William J. McIntyre were featured and made good. Virgina Kelsey merits special mention. The chorus was far above the average.——ITEM: The concert given by the combined musical clubs of the University of Pennsylvania in the auditorium of the Central High School was very delightful. The clubs, comprising a great deal of remarkable talent, have been organized into one of the finest musical troupes in the country, not barring professionals.

READING.—ACADEMY: Al. G. Field and his Greater Minstrels played to capacity 12. This organization has become very popular with the local lovers of high-class minstrelsy and never fail to draw a large audience, which in this case was on hand in spite of very unfavorable weather conditions. Bert Swor and John Healy were the chief funmakers and were ably assisted by a host of others. Mr. Field made his appearance and was enthusiastically received, as usual. The Easiest Way canceled. The Yankee Doodle Girls succeeded, as usual, in filling the house at both performances 15. This is one of the most entertaining troupes on the road and this year's exhibition was no exception. An excellent olio, including Bantiste and Franconi in their acrobatic novelty, featured the show. On the Road was a burlesque on Excuse Me and the scene was a replica of that of the famous Savage Pullman carnival. The Echo 19 canceled.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: Nancy Boyer co. 8-13: last half of week in Young Mrs. Winthrop. When Knighthood Was in Flower, Mercy Mary Ann, The Heart of Springtime, Leah Kleschna: good-sized and appreciative audiences. Miss Boyer won many friends here by her clever work; her support good. The Easiest Way 16: fair-sized and enthusiastic audience. Catherine Proctor was warmly received. Clara Weldon, Caroline Newcomb, Frank Patton, Hallett Thompson, and Harry A. King came in for a share of honors.——FAMILY: Specialties and motion pictures 15-20 to fair-sized and pleased audiences; many good acts.

HARRISBURG.—MAJESTIC: Excuse Me 11: full house and well-pleased audience: good co. and play finely staged. Billy Watson and his famous Beef Trust 13: house well filled, and the ladies of pulchritude and avoirdupois were much admired. The Easiest Way was billed for 15, but in consequence of the protest of the highly moral element of this city the Mayor decided that the well-being of the community would be served by an interdiction, and it was not produced. Kibble and Martin's U. T. C. was the magnet that drew a good house and pleased 16. Yankee Doodle Girls 17: one of the best of the burlesque offerings of the season to a very good business.

LANCASTER.—FULTON: Thomas E. Shea co. pleased large house 12, 13. Buch Brothers, Harry Botler and co. in A Matrimonial Blizzard, the O'Neil Trio, Yeobel, Preston and Collins, and Cole 15-17 proved a good bill and drew large houses. Al. W. Martin's U. T. C. 18: two performances, to large and well-pleased audiences.——FAMILY: Captain Wesley's Sea Lions, Princess Wan-a-tea, the De Maces, Smith and Roland, and motion pictures 15-20: pleased large houses.

LIMA.—FAUROT: McFadden's Flats 8: good co. and business. Louis Mann in Elevating a Husband 10: excellent co.: pleased good house. The Millionaire Tramp 13: co. fair: big business. Miss Nobody from Starland 15: co. good: fine business.——LYRIC: Lewis-Oliver Players Stock co. 8-13: favorites: good business: co. closed here 20, after fourteen weeks of good business.

MEADVILLE.—ACADEMY: The Newlyweds and Their Baby 10: very good co.: big hit to capacity. Howe's pictures 11 pleased S. R. O. Kirk Brown co. opened 15-20 to S. R. O.: very good co. and satisfaction. Plays for first half: The Iron Master, The Liars, Ingomar, On Parole, The Two Orphans. Kirk Brown co. is very popular here, and always fills the house.

SUNBURY.—THEATRE: Al. Wilson 2 to a large and appreciative audience. Raul Gilmore 8: also pleased large audience. The Easiest Way 11 pleased large house. Nancy Boyer Stock co. opened 15-20. First half: My Wife, Love Watches, When Knighthood Was in Flower, and Leah Kleschna: S. R. O. nightly.——ITEM: This was Miss Boyer's first visit here, and she was royally welcomed.

NEW PHILADELPHIA.—UNION: The Cowboy's Honor Dec. 29: good house: poor performance. Fighting Parson 4: poor house: good co. Cal Stewart in Politics 6: fair house: good performance. Martin's U. T. C. 8: good co.: topheavy house. Baby Mine 9: fine co.: pleased good house. Chocolate Soldier 11: fine co.: full house.

OIL CITY.—THEATRE: Madame Sherry 11 delighted full house. Newlyweds and Their Baby 13: fair co. and house. Helen Grayce Stock co. 15-20 opened to good business. Plays: Jane Eyre, Gentleman from Mississippi, Charley's Aunt, Romeo and Juliet, Wildfire, Beverly of Graustark, and Three Weeks.

JOHNSTOWN.—CAMBRIA: The Town Marshal 10: fair attraction and business. Martin's U. T. C. 12: good attraction and business. Excuse Me 13: good attraction and business. Yankee Doodle Girls 15: good performance and business. The Fighting Parson 16: fair attraction and business.

CHAMBERSBURG.—NEW THEATRE: Martin's U. T. C. 17: fair co.: good business. The Rosary 18: fine co.: large house.——ITEM: Manager C. L. Boyer, of Hagerstown, Md., has taken a one-year lease on the New Theatre, and will run it in connection with his house at that place.

BRADFORD.—THEATRE: The Monarch and the Maid 11 pleased fair attendance. Madame Sherry 12 delighted large audience. The Cow and the Moon 13: modern house. Henrietta Crosman in The Real Thing 16 gave finished and satisfactory production to crowded house.

NEW CASTLE.—OPERA HOUSE: Madame Sherry 5: good business: pleasing performance. The Beauty Spot 8: fair house: poor performance. The Newlyweds and Their Baby 9: good business: very good co. Dan L. Murphy as Adolph Nicholl was very clever and scored big hit.

TARENTUM.—NIXON: Keyes Sisters Stock co. in The Chauffeur, Pride of the Prairie, Silver Threads Among the Gold, Darling of Paris, Gambler's Daughter, Dr. Jekyll and Mr. Hyde, and Outcast Girl 1-6: good co. and business. Beauty Spot 11: good co.: large house.

BUTLER.—MAJESTIC: The Beauty Spot 10 drew good house: failed to please. Uncle Tom 11: two large houses. The Fighting Parson 13: poor attraction and attendance. The Easiest Way 19: good advance sale.

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POTTSVILLE.—ACADEMY: Al. G. Field's Minstrels 11; bigger and better than ever; delighted good business. The Easiest Way 12; good co.; small but appreciative audiences. The Wolf 13; small house.

YORK.—OPERA HOUSE: Excuse Me 9; greatly pleased large house. Mummy and the Humming Bird 10; fair business. The Rosary 13; fair attendance. Martin's U. T. C. 17; good business.

ALTOONA.—MISHLER: Excuse Me 12 pleased crowded house. U. T. C. 13; good business. Jules Falk and Arthur Fisher in concert 15. Yankee Doodle Girls 16; medium patronage.

GREENVILLE.—LAIRD OPERA HOUSE: The Confession 4; ordinary, to full house. The Beauty Spot 5; seemed to please large audience. Levard's Dixie Minstrels 15-17; fair co.; small business.

M'KEESPORT.—WHITE'S NEW THEATRE: The Fighting Parson 11; fair business; poor co. The Town Marshal 13; no performance; heating system out of commission.

DUBOIS.—AVENUE: Monarch and Maid 13; two poor houses. Cow and Moon 15 pleased good business; co. fully up to expectations.—ITEM: Monarch and Maid co. disbanded here 13.

POTTSTOWN.—GRAND: Arctic Architects (local) 12 to representative audience. The Wolf 15; fine co.; only fair patronage.

MAUCH CHUNK.—OPERA HOUSE: Edwards's European Circus 10-12 pleased capacity. De Rue's Minstrels 13 pleased good house.

ROCHESTER.—MAJESTIC: The Beauty Spot 10; fair performance and business. Monte Carlo Girls 8 pleased poor business.

RIDGWAY.—OPERA HOUSE: Phil Ott's Comedians 9; fair, to small house. Cow and the Moon 16; good co. and house.

SHARON.—GRAND: Keyes Sisters Stock closed engagement in The Cutest Girl 13; co. above average.

BELLEFONTE.—GARMAN'S: Husbands Beware 8; poor house; co. disbanded here 6.

RENOVO.—THEATRE: The Man on the Box 12 pleased small audience.

HAZLETON.—GRAND: The Wolf 9; good co.; fair business.

ST. MARYS.—TEMPLE: Man on the Box 4 pleased small house.

GREENSBURG.—ST. CLAIR: Helen Grayce and co.; excellent co.; big business.

RHODE ISLAND.

PROVIDENCE.

Sothern and Marlowe's Annual Visit Appreciated—Bills and Business Good.

E. H. Sothern and Julia Marlowe made their annual visit to the Opera House Jan. 8 with a well selected Shakespearean repertoire. The coming of these two stars is always looked forward to with keen anticipation, and the engagement has become one of the events of the season.

Tyrone Powers was to have begun an engagement at the Empire 8, but owing to the death of his wife, Edith Crane, the first three days of the engagement were canceled. Thursday night, however, saw the first performance of The Servant in the House, and notwithstanding the severe strain under which Mr. Powers was laboring he invested the role of the Drainman with a zest that is characteristic of his excellent work. The supporting co. is very capable.

The Imperial offered a notable scenic production of The Strugglers 8-13, and, combined with good acting, the engagement proved one of the best seen at the local house this season. Claude Kimball and Margaret Keene are distinctly prominent by excellent work.

The bill at Keith's is an ideal one, headed by Amelia Stone and Armand Kaliss in a French operetta, Mon Amour. Mlle. Martini and Mlle. Bronski are also headline features. Others include J. C. Nugent and Julie York, Bowers, Walters and Crooker, Raymond and Caverly, Jarrow, the Five Satsudas, the De Michelle Brothers, and Keith's concert orchestra.

Frank Morton and James Moore furnish the feature work of the Merry Burlesquers at the Westminster 8-13. It is a good bill and worthy of commendation.

Bullock's Temple of Amusement was attended by a small fire 8 while the performance was going on. The blaze was extinguished before the audience knew of its existence.

Madame Luisa Tetrazzini is booked for one performance at Infantry Hall 16. She will be assisted by Ramon Blanchart.

The Fortune Hunter 15-20. Fritzi Scheff in Night Birds 15-17. Sam Bernard in He Came from Milwaukee 18-20. Columbia Burlesquers 15-20. Thomas Shea 29. Everywoman's Daughter 18-20. Third Degree 22-27.

H. F. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock co. in Rosemary 15-20; business good. Mr. Britton as Sir Jasper Thorndyke was particularly good and with Lelah Hallack did a clever bit of work. Miss Hallack as Dorothy, one of those sweet and likeable roles in which she excelled. Thomas Whiteman as the fiery old seadog and Grant Ervin as the much harassed professor were much in evidence throughout the play and kept everybody in roars of laughter. Jeannette Cass as Mrs. Cruickshank contributed not a little bit to the funmaking and was an able assistant to her spouse. Paul Berne as Minifie, Cecil Kirke as William Westwood gave a clean-cut portrayal of Dorothy's lover. Edwin Dudly as Abraham, Don Hancock as the stilt walker, Louise Price as Mrs. Minifie, and Laura Turtle as Priscilla were excellent.

SOUTH CAROLINA.

COLUMBIA.—THEATRE: Dockstader's Minstrels 11; fair, to good business. Blanche Bates in Nobody's Widow 13; excellent, to capacity. Billie Burke in Runaway 15; entirely captivated; S. R. O. house. Blue Mouse 16 pleased fair house.

CHARLESTON.—ACADEMY: John E. Kellerd 10 as Hamlet made a favorable impression; fair house. Della Clarke in Introduce Me pleased small audience 11. Billie Burke in The Runaway 16; S. R. O.; star, play and co. all of the best.

FLORENCE.—AUDITORIUM: Mrs. Wiggs of the Cabbage Patch 8 pleased large house.

SOUTH DAKOTA.

DEADWOOD.—THEATRE: Rosalind at Red Gate 6; good co.; poor house because of severe cold; deserved big business.

SIOUX FALLS.—NEW: Newlyweds 13 pleased good business. Brewster's Millions 14, 15 satisfied good business.

TENNESSEE.

KNOXVILLE.

Jean Adair Well Received—A Receivership for the Grand—Record of the Week.

Mother was ably presented at Staub's to a small but very appreciative audience on Jan. 12, and a mother's love and solicitude for her boys was beautifully portrayed by Jean Adair. George Evans and a rare collection of "Honey Boys" furnished an abundance of fun for two large houses 16. Evans is certainly a minstrel king and he has with him a number of close seconds. It is pleasing to note the absence of a single rough joke.

Beulah Poynter in A Kentucky Romance is playing a week's engagement at the Bijou. The play is well cast and is a splendid vehicle for Miss Poynter. Good business.

The bill at the Grand was very pleasing 15-20. Pathe's weekly is always enjoyed and business good.

An exceptional strong bill is playing at the Gay to big houses.

The Bonita was backed into the street all day 15 to see Keller's three-reel production of Cinderella. Mabel Taliaferro adds a delightful touch to this pretty nursery tale.

A receivership was established for the Grand Theatre Co. 15, with liabilities amounting to $18,000. The co., however, is entirely solvent and the Interstate Amusement Co. and some of the other principal creditors were asked to bring the suit owing to an expected reorganization of the business and on account of the unnecessary haste of some of the smaller creditors. There will be no change of management, nor will the theatre be closed at any time. The Grand is booking 10 to 25 cent vaudeville and enjoying a good business. CHARLES E. KRUTCH.

CHATTANOOGA.—LYRIC: Prince of Tonight 9 failed to please good business. Mother 11 pleased fair house.—BIJOU: Beulah Poynter 8-13 pleased good business.—ITEM: The Lyric was slightly damaged by fire 13; blaze was extinguished by use of chemicals.

JACKSON.—MARLOWE: Madame Sherry 8 satisfied two capacity houses. Get-Rich-Quick Wallingford 8; excellent co. and business. Slavy Musical Comedy co. 9-13; well filled houses.

PARIS.—DIXIE: Thelma 6; fair, to good business. Elks' benefit 9 pleased fair audience. Seavey Musical Comedy co. 11-13; fair co.; good business.

TEXAS.

BONHAM.—STEGER OPERA HOUSE: The White Sister 11 pleased light business; zero blizzard. Casey Jones 13; fair business. The Thief 15 well pleased good business. Marion Sherwood deserves especial mention.—ITEM: Business has been hurt by the meningitis scare.

GAINESVILLE.—OPERA HOUSE: Jeanne Towler in The White Sister 10; artistic rendition by well-balanced and capable co.; delighted large house.—ITEM: Motion picture houses closed for the present on account of meningitis scare.

LA GRANGE.—OPERA HOUSE: Man on the Box 8, 9, presented by Bert Leigh and Miss Billy Long and capable co.; splendid satisfaction, but rather light business; strong competition and very cold weather.

EL PASO.—THEATRE: Lion and Mouse 8 canceled.—CRAWFORD: Gilmore Brown and co. 8-13; good business.—ITEM: Starland Musical Comedy co. (reorganized) 15-20.

SHERMAN.—OPERA HOUSE: The Thief 13; light business account inclement weather; good offering.

UTAH.

SALT LAKE CITY.

Katie Putnam at the Colonial—Ida Adair Lost No Time Making New Friends.

At the Colonial, Katie Putnam and her excellent supporting co. presented Mother to light business Jan. 1-3. Audiences were delighted with both play and players. The light business was no doubt caused by the unusually cold spell then existing. Frederick Burt, Margot Merriam, Jewel Power, Justine Cutting and the two kids—Paul Kelley and Bert Perret, were each noticeable for clever bits of acting. Katie Putnam is popular here, this being the home of her husband, Harry Emery, whose people gave her much social attention.

The Whitney Opera co. 4-6 in The Chocolate Soldier to business fair to good. Charles Purcell, Ilon Bergere, Lilian Poll, Henry Coate, Edmund Mulcahy, Lelia Hughes, and Sylvain Langlois were each satisfactory and popular. The chorus was unusually tuneful and snappy. The University of Utah Dramatic Club, under Maud May Babcock and Harold Goff, will present The Arms and the Man, the play of which The Chocolate Soldier is made, 18.

At the Orpheum The Courtiers, with their classic costumes and excellent music, were extremely popular week of 31. Tom Nawn and co. in When Pat Was King was also well received. Other acts were Patty and Desperado, Stuart and Keeley, Conrad and Whidden, the Arlington Four, Messenger Boys, Mosher, Hayes and Mosher, and the Pathe pictures. Good business all the week.

At the Garrick the stock co. presented Lillian Russell's play, Wildfire, with the new leading woman, Ida Adair, in the part heretofore played by the perpetual Lillian. Miss Adair jumped at once into popularity and houses were good to packed all the week. James Durkin came in for his share of attention, as also did Walter Seymour and dainty Helen Collier. The entire co. is good.

The Mountain Ash Welsh Male Choir, who recently appeared here, have been engaged to return and join with the Mormon Tabernacle Choir to give a mammoth musical festival in the big tabernacle 12.

The death of Louis Fletcher Craig, who died of spinal meningitis at the Holy Cross Hospital 7, has cast a gloom over his many friends here, and especially the members of the Garrick Stock co., with whom he has been for two seasons or more associated. His last appearance was as the telegraph operator in Secret Service on Dec. 28, at which time he became highly nervous. Dr. Mayo diagnosed his case at once as meningitis and he was taken at once to the hospital and everything that science or loving hands could do for him was done, all to no purpose. Ethel Clifton, former leading woman of the co., delayed her going East in order to remain almost continuously at his bedside. The body of Mr. Craig was taken by a relative to be interred at San Francisco.

David Reese, a Utah boy who has been popular as a singer and as a music teacher in the Brigham Young University, and who was one of the soloists with the recent New York tour of the Mormon Tabernacle Choir, has been induced to go with Whitney's Chocolate Soldier co. He is considered a good "find" and has the possibility before him of going out as leading man with one of the Whitney shows next season. Mr. Reese studied in Berlin under George Fergusson, and others, and has had some stage experience in local companies, in which he has always made good.

The long expected and often promised Orpheum Theatre seems at the present time to be an assured fact. Morris Meyerfield, Gus Holmes and Howard Garrett have their heads together in San Francisco, and the promise is given that we shall have a playhouse of the latest and best pattern, costing not less than $50,000, and possibly twice that sum. As near as can be ascertained, it will be located near the Salt Lake Theatre. The writer thinks it is more likely to be built on the foundations still lying idle which was begun some years ago as the Newhouse Theatre and promised to house the William Morris attractions. This still remains in statu quo, with the foundation all in and several masts of the steel work up and anchored. C. E. JOHNSON.

VIRGINIA.

RICHMOND.—ACADEMY: Chorus Lady 6; poor co.; business fair. Blanche Bates in Nobody's Widow 8, 9 pleased nice business; weather bad.—BIJOU: Fantasma 8-13; light business.

NEWPORT NEWS.—ACADEMY: Joseph Renner Players in Master and Man 8-10. Girl from Out Yonder 11-13; pleased fair business.

ROANOKE.—ACADEMY: Blue Mouse 8 pleased fair business.

PETERSBURG.—ACADEMY: Chorus Lady 9; small house.

STAUNTON.—BEVERLEY: Kilties' Band 10 pleased two small houses; deserved much better.

WASHINGTON.

SPOKANE.

Good Attractions and Business at All Houses—Pauline Sain Made Most of Opportunity.

Montgomery and Stone and a capable co. played to large audiences in The Old Town at the Auditorium Jan. 7, 8. Polly of the Circus, with Ida St. Leon and a well balanced co., did big business 9, 10. Seven Days played to fair business at four performances 11-13. The Deep Purple 14-16.

The Shirley co. played to large audiences in The Charity Ball at the American 7-13. Jessie Shirley, Ann Pittwood, Paul Harvey and Harold Holland handled the leading roles nicely. Billy 14-20.

Fred Stone, who appeared at the Auditorium Theatre in The Old Town 7, 8, and A. C. McMillan, lawyer of Spokane, renewed boyhood days when they were "pals," between the acts at the performance 7.

The Berlin Trio will give a concert at the Vincent Methodist Church 16. Olivia Dahl will be the vocalist.

Pauline Sain, ingenue of the Jessie Shirley Stock co., playing at the American, is in the hospital suffering from a severe attack of laryngitis. Ann Pittwood, a Spokane girl, mastered the thirty-two "sides" of Miss Sain's part in eight hours and has played the week's engagement. She has been well received.

Madame Ernestine Schumann-Heink will sing in Spokane the evening of March 18. This is the fourth concert of a series under the management of Mrs. W. H. Allen.

James (Billikin) Lewis, assistant treasurer of the Auditorium, has just left the hospital after a severe attack of pneumonia. This is the third time Mr. Lewis has been in the hospital in six months.

It is rumored that the Keith vaudeville circuit will build a chain of vaudeville houses in the Northwest, including Spokane.

Genevieve Cunningham will take the place of Pauline Sain, ingenue, at the American Theatre, beginning 14 in Billy.

The seventh annual play given by the Websterian Debating Society of the Washington State College, at Pullman, Wash., will be presented in the college auditorium 20. A Rose of Plymouth is the play chosen for this year and it will be coached by Miss Rostskey, the head of the department of expression.

Thomas J. Myers, assistant manager of the Pantages Theatre in Spokane, has been appointed manager of the San Francisco house of the Pantages circuit, which was opened Dec. 30. He has already left to assume his new duties. His successor here has not been chosen. Mr. Myers came to Spokane last May from Los Angeles.

Joseph Petrich, manager of the Majestic Theatre, presented a very elaborate photoplay production of Rider Haggard's famous work, "She." There was 2,000 feet of motion picture films, containing gorgeous views of African scenery, Arabian caravans, mystifying transformations and startling situations.

"The American Theatre is a home product," said Carl G. Milligan, manager of that house. "The American is built, operated, occupied and owned by people who live in Spokane. One of the features of the theatre's operation is that the scenes are all painted in the house. No scenery whatever is shipped in. Each week the scenery for the following week's attraction is prepared, the wood for the framework being obtained from local planing mills. Daniel Fults, a Spokane resident for years, is the artist."

With assets of $93,450.34, the estate of John C. Clemmer, which includes two Spokane theatres, the Casino and the Clem, was declared solvent by Judge J. Stanley Webster to-day. Howard S. and James O. Clemmer, sons of the deceased and executors under the will, presented the first statement to the court, showing that the claims filed against it totaled $49,084.58, but that about $5,000 had been cleared in the last two months. The Casino and the Clem were both built and operated by John H. Clemmer. He died three months ago, leaving the bulk of his property to his sons and widow.

At the invitation of the Lewiston State Normal School, Lewiston, Idaho, the English Club of the university has decided to take the play Arms and the Man to Lewiston Jan. 26.

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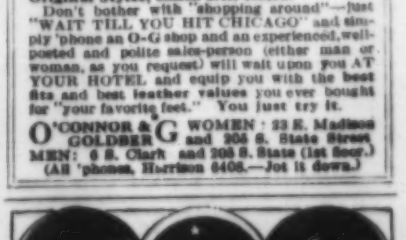

SEATTLE.

Madame Sherry at the Metropolitan—The Squaw Man at the Seattle

At the Metropolitan Madame Sherry Jan. 7-13, matinees 10 and 13, was given a very artistic presentation by an excellent co. before houses averaging good business. Oscar Figman in the role of Theophilus Sherry was given a cordial reception, and his characterization of the part was marked by rare skill and cleverness. Marie Flynn as Yvonne Sherry delineated the part with grace, ease and charm and made a decided hit. Flo Irwin as Catherine and William Cameron as Phillippe scored in their respective roles. Virginia Fults as Pepita was convincing. In the cast were Lillian Tucker, Franklin Farnum and others, who were seen to advantage in their respective parts. The scenery and staging were all that could be desired. Grace of motion on the part of the dancers was the predominant feature.

The offering at the Seattle was The Squaw Man 7-13, matinees 7, 11 and 13, which drew small and medium houses. George V. Dill appeared in the title-role and Edna Marshall was leading woman. In the cast were Glenn Porter, Roy Von Fossen and others.

Motion pictures and vaudeville continue to be offered at the Grand. The Lois has been closed since the occurrence of the fire in that theatre last month. No regular offerings have been given at the Alhambra since the departure 2 of the Myrtle Vane co., which had previously been playing at the Lois.

With the exception of a local event 8, the Moore was dark 7-13.

Alex. Pantages, theatre manager, is at present in Oakland, Cal.

Compared with previous years, there is a decline in the number of attractions offered this season in the larger theatres.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Polly of the Circus 7 pleased, as usual. Robert Hilliard in A Fool There Was 10; good co.; large house. Mr. Hilliard, Ruth Ornsby, Alphons Ethier, and Virginia Pearson won favor. FRANK B COLE.

BELLINGHAM.—THEATRE: Madame Sherry 3, with Marie Flynn and excellent co.; large house. Seven Days 5; poor co. and business. Cal. Glee Club 9; fine performance; poor house.—GRAND: Dante's Inferno 1-3 interested large business.—ITEM: David Lithgow of Madame Sherry, was guest of Mrs. Dr. Hatch during stay here.

WALLA WALLA.—KEYLOR GRAND: Barnum 1-7; bad weather prevented good business. Seven Days 8 pleased.

WEST VIRGINIA.

HUNTINGTON.—THEATRE: The Aborn English Grand Opera co. in Madame Butterfly 8 delighted large and appreciative audience. Jane Abercrombie, who admirably sustained the role Cho-Cho-San, besides being a pleasing coloratura soprano, is a most capable actress. The work of Leonard Samoloff as Pinkerton also commendable, while William Schuster as Sharpless deserved special mention.—ITEM: Manager Joseph M. Gainor and his wife were overcome by escaping natural gas fumes at their residence Jan. 11. Physicians were hastily summoned and only after several hours of heroic work were their lives saved.

CHARLESTON.—BURLEW: Girl from U. S. A. 3 pleased fair business. Aborn Opera co. in Tales of Hoffman, Il Trovatore, and Madame

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Butterfly 9. 10 delighted good business. Chocolate Soldier 15 pleased S. R. O.

FAIRMONT.—THEATRE: U. T. C. 11: fair house. Madame X 13: good co. and house. Girl of My Dreams 15 drew well and pleased.

WESTON.—CAMDEN OPERA HOUSE: Madame X 12: excellent co.: poor business. Hooligan's Troubles 15: fair co.: good business.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE: At Sunrise Dec. 31 pleased small house. Jack Besser Stock co. closed a week's engagement 7 in The Tenderfoot. The Girl from Home, One Girl in a Thousand, Prince Jack, The Burglar and the Lady, A Wife's Devotion, Wife in Name Only, The Sweetest Girl of All, Capital and Labor, Mary Jane and Her Teddy Bear, The Man from Yale: good business.

RACINE.—THEATRE: Manhattan Gaiety Girls Burlesque co. 12: co. fair; patronage large. William Hawtrey in Dear Old Billy 14: fine co. and drew largely matinee and evening. Jack Van Musical Comedy co. in Alphonse and Gaston, booked 15-17, canceled.

OSHKOSH.—GRAND: May Robson in A Night Out 11: house crowded and audience pleased. Frank Winninger 13 in A German Gentleman and John the Janitor to two good houses. William Hawtrey in Dear Old Billy 16 pleased.

GREEN BAY.—THEATRE: The Jack Allen Stock co. closed two weeks 7 to splendid business. Baby Mine 12: good co. and business. May Robson 13: fine house both performances. Stock co. 14-20: good business.

APPLETON.—THEATRE: May Robson in Rejuvenation of Aunt Mary 12 delighted large house. Baby Mine 13 pleased fair audience.

LA CROSSE.—THEATRE: A Country Boy 14 pleased fair house. May Robson in A Night Out 15: well received: good house.

POND DU LAC.—HENRY BOYLE THEATRE: Dear Old Billy 15: satisfaction to fair business.

EAU CLAIRE.—OPERA HOUSE: St. Olaf concert 2 pleased fair business. Country Boy 7: excellent co.: big business.

CANADA.

MONTREAL.

Tenth Week of Grand Opera Continues to Draw —The Blue Bird at the Princess.

Though the season of grand opera is in its tenth week there seems to be no diminution in the public interest in it. The last two weeks have been mostly repetitions of the past successes and the notable appearance of Allen Hinson in The Barber of Seville, in which she scored a hit. Louise is another novelty promised before the end of the season. After the close of the grand opera season Miss Herriman's Stock co., from Manchester, Eng., will begin a six weeks' engagement.

The Blue Bird, with its capable co. and artistic production, proved a drawing card at the Princess Jan. 1-6. Marie Dressler opened 8 to good business in her success of last season, Tillie's Nightmare. The piece is well staged and costumed and provides an evening's entertainment of wholesome fun. Miss Dressler is a host in herself. Gertrude Elliott in White Magic 15-20.

Le Chercheur d'Or was the New Year's bill at the National. This week sees a revival of the ever popular Camille.

The Pacemakers are doing good business at the Royal.

A Night in a London Music Hall, which never seems to lose its popularity, is the headliner at the Orpheum. Another item of special interest was the playlet Youth, by Mrs. Gene Hughes and co., and there are a number of other good items.

John Seguin, for many years door-keeper at the old Academy of Music and lately on the stage crew of the Princess Theatre, was struck by a falling sandbag during the performance of Tillie's Nightmare 10 and fatally injured, his spine and both his legs being broken.

W. A. TREMAYNE.

TORONTO.

Mrs. Bumpstead-Leigh Appreciated—The Blue Bird at the Royal Alexandra.

Mrs. Fiske appeared at the Princess Jan. 15-17 in an excellent comedy entitled Mrs. Bumpstead-Leigh. Her clever portrayal of the ambitious Mrs. Leigh was received with the highest admiration and produced endless enjoyment for those present. Her support was well balanced and each individual part was aptly taken by competent artists. Joseph Kilgour as Pete Swallow was a decided success with his Indiana oratory. Julian Eltinge 22-27.

The Blue Bird had a successful two weeks' engagement at the Royal Alexandra, delighting both old and young with its beautiful pantomime. Its stay in Toronto has proved one of the most successful engagements of the Royal Alexandra. Gertrude Hoffman and her Imperial Dancers 22-27.

Nora Bayes and Jack Norworth were a headliner at Shea's that drew capacity houses. They are always welcome here with their pleasing characteristic dances and songs. E. P. Wanley and co. in The Bandit gave a lifelike portrayal. The Bison City Four as a quartette were pleasing, while Wentworth, Vesta and Teddy in gymnastics were all that could be desired.

E. CHESTER IRONSIDE.

ST. JOHN, N. B.—OPERA HOUSE: Madame Sherry 8-10: opened to very good house: pleasing performance. Hits were made by Jennie Stoner, May Benton, Marie Horgan, and Harry Short.—ITEMS: At the annual meeting of the Opera House stockholders, a five-year lease of the house was granted to Fred G. Spencer, of St. John, becoming operative Feb. 1. This was in competition with bids from Torrie and Winters, of Moncton, and W. S. Harkins, of New York.—Harvey L. Watkins, of the Keith-Albee interests, was a visitor here 8.—John Harding joined the Harkins' Stock co. here.—H. J. Anderson, manager of the Opera House, was presented, 11, with a handsome case of pipes by the Pierrots Musical co. of the C. P. R. liner, "Empress of Ireland."—The local K. of C. are contemplating the erection of a lecture hall adjoining their recently acquired property on Cobourg Street, and rumor has it that the cost will be met by the exhibition of motion pictures in the new structure.

CALGARY, ALTA.—LYRIC: George H. Summers in Baby Mine 1-3: fair co.: good business. C. James Bancroft in The Private Secretary 4-6: good co. and business.—Summers's Stock co. 8-10. The Music Master 11-13. David Harum 14: fair co.: good business.—ORPHEUM: Ellis Musical Comedy co. in The Hazy Mark 1-6: big business.—EMPIRE: Splendid vaudeville 4-6: capacity.—SHRINERS' HALL: Vienna Band 6: fair business.—ITEMS: The Sherman Theatre is expected to be ready for opening early in February. Manager Sherman is endeavoring to secure Mordkin's Russian Ballet for the opening week. As soon as the Sherman Theatre is ready the Lyric will be torn down and rebuilt, and will then be opened as a vaudeville house on the Sullivan and Considine Circuit.—Messrs. Wrigley, Ledratt and Williams, of the Calgary Concert Bureau, leave for New York 28, and while there will book their attractions for next season.

LONDON, ONT.—GRAND: Girl and Tramp Dec. 29, 30, with a co. of five (advertised as forty), failed to please. William Hawtrey in Dear Old Billy 1, 2 pleased three large audiences. Alice Lloyd in Little Miss Fix-It 3 thoroughly satisfied well filled house. The Chocolate Soldier 6 pleased two good houses; one of season's best offerings.—ITEM: A. E. Root, the manager of The Chocolate Soldier co., was formerly the popular manager of the old Grand Opera House for upward of ten years, up to the time the old house was burned in 1900, and although some of his old friends have been removed by death and otherwise, there were plenty left to shake hands with him and make him feel at home.

REGINA, SASK.—THEATRE: The Talk of New York 1 pleased good houses. The Thief 4-6: excellent co.; good business. Verna Felton, with the Allan Players, drew well 8-13. The Royal Hungarian Quartette, an added feature, is also proving a big success. Plays: The Lion and the Mouse, Resurrection, The Undertow, Merely Mary Ann, Sapho, and The New Girl.—ITEMS: The extreme cold weather has caused a considerable falling off of attendance at the local theatres.—The King of the Road co. is reported as stranded at Maple Creek.

OTTAWA, ONT.—RUSSELL: The Chorus Lady 9 pleased large audience. The Rosary 12, 13 pleased. Dubois String Quartette of Montreal pleased 10; the Duke and Duchess of Connaught and Princess Patricia occupied the vice-regal box. The Rosary 12, 13: fair performance and business.—DOMINION: A very strong bill headed by Leading Lady co. 8-13: capacity houses. Gene Hughes and co. in Youth 15-20 pleased capacity.

SHERBROOKE, ONT.—HIS MAJESTY'S: Madame Sherry 6: matinee and night: pleased fair houses.—ITEM: Sherbrooke Snow Shoe Club attended evening performance in a body, presenting leading women with bouquets and afterward entertaining the leading members with a supper at the Chateau Frontenac.

HALIFAX, N. S.—ACADEMY: W. S. Harkin's co. in The Lottery Man 8: fine co., including Alice Baxter in leading role, and Parke Patten, Thomas Corrigan, Thomas Waller, Lydia Knott, Betty Fairing, Evelyn Henderson, Aldrich Bowker and Gerard Daily.

BRANTFORD, ONT.—THEATRE: Ralph Herz in Doctor De Luxe 10 pleased S. R. O. Fiske O'Hara 11: fair business.

ST. CATHERINES, ONT.—GRAND: The Rosary 24 pleased.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

LITTLE ROCK.—KEMPNER: Baby Mine 8 pleased good business. John Larkin in Royal Sam 9 pleased topheavy house. Fortune Hunter 11, 12: large and appreciative audience. Seven Days 13: fine performance; good business.

GEORGIA.

MACON.—GRAND: Third Degree 18 pleased two good houses.

MASSACHUSETTS.

GLOUCESTER.—UNION HILL: The Gamblers 15: greatly pleased good house: excellent co.

NEBRASKA.

BEATRICE.—PADDOCK: The Newly Weds and Their Baby 17: good to big business.—ITEM: Manager Glenn, of the Lyric, is enjoying good business, despite the extreme cold weather.

OHIO

AKRON. — COLONIAL: Vaudeville indefinite: large business.—GRAND: The Echo 4 pleased good business. Lyman H. Howe 6, 7: usual success; fine pictures; good business. Madame Sherry 8 drew well. McFadden's Flats 9, 10: satisfied; goodly attendance. Lionel Morrie Stock in The Charity Ball 15-17: fair satisfaction to excellent business.—ITEM: The Grand will probably be the home of the Morrie Stock for the rest of the season.

FREMONT.—OPERA HOUSE: A Millionaire Tramp 18: fair house.

PENNSYLVANIA

WAYNESBURG.—OPERA HOUSE: Beauty Spot 16: fine performance: good house.

TEXAS.

VICTORIA.—HAUSCHILD'S: Girl in Taxi 8: good business. Trueman de Roame 9, 10 pleased small houses. Traveling Salesman 13 and Rosary 20: canceled.—ITEM: The Board of Health has closed all places of amusement on account of the prevalence of meningitis in the Northern and Central portions of the State.

DATES AHEAD.

(Received too late for classification.)

ARRIVAL OF KITTY (J. M. Ridgely): Lumberton, N. C., 24, Wilmington 25, Laurinburg 26, Rockingham 27, Florence, S. C., 29, Bennettsville 30, Sumter 31, Camden Feb. 1, Orangeburg 2, Charleston 3.

BARRIERS BURNED AWAY (Gilson & Bradfield): Buxton, Ia., 29, Seymour 30, Humeston 31, Chariton Feb. 1, Bedford 2, Corning 3, Council Bluffs 4.

BRIGHT EYES (Joseph M. Gaites): Kansas City, Mo., 21-27, Quincy, Ill., 28, Moberly, Mo., 29, Hannibal 30, Ft. Madison, Ia., 31, Burlington Feb. 1, Galesburg 2, Davenport 3, Moline 4.

FRANKLIN STOCK (Jackson & Waldon): Delaware, O., 22-27, Sidney 29-Feb. 3.

GET-RICH-QUICK WALLINGFORD (Cohan & Harris): Asheville, N. C., 27, Augusta, Ga., 30.

GILPINS, HYPNOTISTS: Webster, S. Dak., 22-24, Ortonville, Minn., 25-27.

GIRL OF MY DREAMS (Joseph M. Gaites): Flint, Mich., 28, Bay City 29, Saginaw 30, Lansing 31, Battle Creek Feb. 1, Jackson 2, Ann Arbor 3, Ft. Wayne, Ind. 4.

HILLMAN'S STOCK (P. P. Hillman): Axtel, Kan. 25-27.

IRISH PLAYERS (Liebler and Co.): Indianapolis, Ind., 25.

IRWIN, MAY (Stefeldt and Anhalt): Kingston, N. Y. 24, Newburgh 25, Wilkes-Barre, Pa., 26, Scranton 27, Ithaca, N. Y., 29, Elmira 30, Corning 31, Oneonta Feb. 1, Albany 2, 3.

OLD HOMESTEAD (Frank Thompson): Albany, 24, 25.

POWER, TYRONE (Joseph Gaites): Ottawa, Can., 25-27.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Oklahoma City, Okla., 28-30.

SCHEFF, FRITZI (Messrs. Shubert): Albany, N. Y., 30.

TEMPEST AND SUNSHINE (Woods and Chalker): Selma, Cal., 24, Dinuba 25, Reedley 26, Exeter 27, Coalinga 28, Lemoore 29, Porterville 30, Visalia 31.

TEN NIGHTS IN A BARROOM: Kansas City, Mo., 21-27.

WATSON'S BURLESQUERS (W. R. Watson): Baltimore, Md., 22-27, Philadelphia, Pa., 29-Feb. 3.

WHIRL OF MIRTH (Louis Stark): Toronto, Can., 22-27, Rochester, N. Y., 29-Feb. 3.

WINNING WIDOW (Dave Gordon): Omaha, Neb., 21-27, St. Joseph, Mo., Feb. 1-3.

WORLD OF PLEASURE (Geo. H. Fitchett): Toronto, Ont., 22-27, Buffalo, N. Y., 29-Feb. 3.

YANKEE DOODLE (Sol Meyer): Washington, D. C., 22-27, Baltimore, Md., 29-Feb. 3.

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CHICAGO STAGE

(Continued from page 17.)

son of 1911-12, and of many seasons, will be Bunty Pulls the Strings, in its second week, with increasing and always happy audiences, at the Princess. There are times and instances when the stage thoroughly redeems itself and we get a glimpse of just what it should be while all sorts of talkers and writers are trying to tell us. Bunty is one of those instances. Its current engagement at the Princess offers a time when you can see what a fine play is composed of; and by sad contrast, looking back at other plays, how wretchedly the stage has been abused, or is being abused. The audience Friday night was quite as good in quality as the play and the co. are clever. All three got on together in the most delightful way. Bunty Pulls the Strings has placed itself beside Pomander Walk as one of the treasures of the season, unquestionably worth all they cost the theatregoer in time and money. A great deal depends in Bunty on who plays Bunty. She must be bright, winning and most natural in her acting. Molly McIntyre gives Bunty all of the prepossessing quality one could wish for and plays it beautifully. Pretty, thrifty, sensible, kind-hearted Bunty is a joy when she is on the stage, and we miss her when she is gone. Incidentally she is simply and innocently a powerful agent for the return of good sense among the frivolous hat-carriers and feather worshippers of city life. All the rest of the co. are right, true and competent in their parts. Neil McNeil as Rab, Eugenie Magnus as Miss Simpson, I Nelson Ramsey as Tammas, Stanley Harrison as Weelum, Carrie Lee Stoyle as Eeleen, Lenore Phelps as Tecnie, George Ingleton as Deems, Kate Lang as Maggie, and Ed. Booker as Dan Birrell. It seems impossible to find fault with this production as a whole. It approaches perfection.

The list of plays of the Chicago Theatre Society for its season of ten weeks of the Drama Players at the Lyric has been announced: The Thunderbolt, The Lady of the Sea, The Learned Ladies, The Voysey Inheritance, The Passing of the Torch, The Coffee House, The Stronger, The Maternal Instinct, and Gold. The two mentioned last are by American authors. They were chosen, says the society, after reading many manuscripts, as worthy in technique and Americanism of theme. They will be supplemented by a third play of American authorship. Information regarding tickets may be got at the society's office, Room 310, Fine Arts' Building.

A Modern Eve, the new musical production in preparation by Manager M. H. Singer, of the Princess, will be produced in Kansas City.

Christie MacDonald, of The Spring Maid at the Colonial, started her class in light opera at the Colonial last week. Aided by Manager Dippel and some of the grand opera stars she will try to find about 200 singers of professional promise.

Mella Mars, whom the manager of the German Theatre (formerly Criterion) calls The Duse of the Cabarets, will be prominent on a bill at that theatre this week, which includes music of famous light operas and serious drama.

Harry Hillbourne, for many years theatrical transportation representative of the Chicago and Alton Railroad, a capacity in which he became widely known to actors and managers of the last two decades, has taken a higher position—general agent of the passenger department of the Chicago Great Western. He has received scores of telegrams and letters of congratulation from managers in all parts of the country. His appointment and long experience will attract special attention to the Great Western among managers whose attractions play Chicago, the Twin Cities, Omaha, Kansas City, St. Joseph, and other cities west.

The Bush Temple Theatre is to reopen soon with musical comedy. A Stubborn Cinderella and other known productions are underlined.

Harry H. Frazee has bought a site for a theatre at Wilson and Evanston Avenues, says the "Record-Herald," and will at once build on it. The new theatre is to be ready next Fall. Downtown bookings are to be played at $1. The intersection of Wilson and Evanston Avenues is the business center, and about the geographical center of the North Shore residence district, which has grown with tremendous rapidity during the last six or eight years. A well-known vaudeville theatre and another of considerable size, also used for vaudeville, have been built near this corner. The North Shore suburbs for many miles are tributary by trolley and elevated. The investment is placed at $250,000. Another large theatre farther back from the lake, northwest, is being built. The Victoria, by Messrs. Klimt and Gazzolo, to extend a chain of outlying theatres at popular prices. These outlying theatres cut the trip to the Loop in two, and for thousands near them, avoid the need of transportation altogether.

Shorty McCabe seems to suit the supporters of Victor Moore's popularity very well. The Cort has been among the prosperous ever since the engagement began, with crowds at the matinees.

Marie Cahill and her handsome production, The Opera Ball, are constantly applauded by the audiences at the Garrick. There are many reasons besides the star; the music is excellent, the co. of the first-class in singing and acting, the opera bouffe has a dashing manner with more than fleeting glimpses of graceful ankles—rather more Parisian in this respect than other recent Cahill vehicles. Miss Cahill's coon songs are better than for several seasons. Harry Conor, Harry Fairleigh, Olive Ulrich, Alice Genrie, Howard Pascal, Evelyn Carter Carrington, Frank Tierney, and Mildred Blaine are some of the clever co.

Dave Lewis and Don't Lie to Your Wife, playing a return engagement at the Crown last week, fared nearly as well as before. The star evidently is a big favorite at that theatre. The farce went exceedingly well with a large audience Saturday afternoon, if almost continual laughter was an indication. Lillian Stanley played the wife in the proper, earnest, lively farce manner, with the advantage of an attractive appearance. Ogden Wight, Sam Rose, Halworth Stark, and Harry Bills helped make the farce natural, lively and popular.

Catherine Countiss impressed the Crown patrons deeply with her fine, elaborate production of The White Sister at the Crown, and her ability in the part of Sister Giovanni. Another favored play at the Crown was The Old Homestead, which drew crowds all week.

Frank Reicher's acting in The Scarecrow at Power's has attracted especial attention. He makes the animated figure at all times interesting and generally successful in its combination of the earthly and unearthly. Fola La Follette also has received especial praise. A further account of the reception of this comedy will be given later.

There were three dark theatres last week, Lyric, Whitney, and Globe. The Lyric is open again this week and the Whitney will be soon.

Dwight Elmendorf had great audiences in Orchestra Hall for the start of his season of travelologues of the Riviera. The first travelogue, of Nice, Monaco, and vicinity, was so absorbing that the end came suddenly. Mr. Elmendorf's success was due almost as much to his superior qualifications as a lecturer as to his unexcelled pictures. He manages to impart almost a dramatic interest and progression.

Thurston, the magician, returns to the city, at the Haymarket, this week, and Dave Lewis goes to the National; Imperial, Billy B. Van; Crown, St. Elmo; College, Rose of the Rancho; Marlowe, An Everyday Man; Alhambra, The Smart Set.

Ralph Herz in Dr. De Luxe seems to have found immediate favor at the Illinois. The theatre has been well filled at all performances of the opening week. A further record of Dr. De Luxe's success will be given later.

Walter P. Eaton, the dramatic critic and magazine writer, lectured in Music Hall for the University of Chicago on dramatic criticism to a large audience last week. He made an eloquent plea for the highest standards, for dignity and ability in play reviews. His remarks applied to the newspaper critic in particular, but he did not apparently recognise that representatives of newspapers nearly always have reportorial duties and responsibilities. They are there instead of an ordinary reporter to tell readers of news what they would naturally want to know of a play; its kind, character, what it was about, how it was received. Then the privilege of a critic furnishes the chance to express opinion. The report should be honest; the criticism, intelligent with an inherent admiration for the best.

Manager William Roche, of the Alhambra, who has had several weeks of stock production, has The Smart Set back this week.

Pomander Walk, after nearly a month at the Grand Opera House, is running on well. The theatre was nearly filled at the Saturday matinee last week. The co. as well as the play has established itself in the esteem of theatregoers.

The Woman, at the Olympic, is still drawing audiences of good size. A more thoroughly excellent co. has not been here this season. Gladys Hanson's wife is most attractive and a fine example of emotional acting that moves and convinces. Peter Raymond makes Tim Nelligan a genuine politician of the class that follows the crowd which has the money. Starr King Walker gives to Tom, the boss's son, the right American spirit and independence with the skill of a good actor. All the others deserve the many good things said about them in the reviews: Howell Hansell, Oscar Eagle, Hardee Kirkland, Homer Granville, James Seeley, Marjorie Wood, whose telephone girl is probably the most human, fetching and popular character of the kind Chicago has had a chance to enjoy.

Louisiana Lou has helped 1912 make a good Happy New Year for Manager Harry Askin and associates of the La Salle Opera House co. The traveling co. which started out last week at Rockford played to an overflowing house and to a quickly announced matinee crowd the same day to accommodate those who were turned away. The co. is composed of Victor Morley, Samuel Liebert, Helen Wilton, Angelina Rose Novasco, Lew Christy, Mae Taylor, Thomas C. Leary, W. Powell Martin, Zella Call, Ed. Bowers and others.

Carl McVitty and W. T. Gaskell, of the McVitty Gaskell co., which has a number of successes to their credit, including Rosalind at the Red Gate, are preparing to excel all their other offerings in their newest play, The Shepherd of the Hills. The production will be made Easter. The drama is from the novel of the same name by Harold Bell Wright, which has had an immense sale of 102,000 copies more than "David Harum," I am informed. The author, who used to be a newspaper man of the Southwest and had to go to extreme southern California to live, has already received $60,000 in royalties from "The Shepherd of the Hills." Some of the portrait and medallion designs for the display bills of The Shepherd of the Hills excel anything of the kind I have ever seen in beauty and skill in drawing.

An immense audience filling the Auditorium attended the first performance in America of The Jewels of the Madonna, a new grand opera by Ermanno Wolf-Ferrari. A great cast, including most of the principals of the Chicago Grand Opera co., sang the opera, and and orchestra of scores of musicians was increased to a small army. Enthusiasm was unbounded. It reached a Continental climax which made thousands gasp, says Felix Borowski, of the "Record-Herald," when the composer, who was present, kissed Cleofonti Campanini on the cheek. The eminent conductor was on the stage participating in one of the many enthusiastic, not to say emotional, curtain calls. The story of The Jewels of the Madonna is unusually plausible and convincing. It is strong and tragic. The composer is called a melodist, with strong evidence of Teutonic training and sympathies. In the employment of numerous instruments he is said to have "out-Straussed Strauss."

Fola La Follette, daughter of United States Senator Robert La Follette, made a stirring address to a large audience at Power's Tuesday, under the auspices of the Drama League. She is playing at Power's in The Scarecrow. Miss La Follette introduced the new idea of "the insurgent actor" as a man with a dream in his soul, who will go downward if not given a better opportunity than under present conditions. She hoped for lower prices in theatres of the first class. She had a vision of all stars as satellites and actors working with their director, as musicians of a symphony orchestra.

Bertha Kalish is starring at the Majestic this week in a little drama called The Light of St. Agnes, originally played this side of the Atlantic by Mrs. Fiske.

A water queen by some strange chance named named Odiva is on the Majestic bill this week; also Sam Mann and co. in a German musician playlet, Lillian Walter Shreiber and others.

Billy B. Van, the Sisters Beaumont and the large co. of The Lucky Hoodoo are at the Imperial this week, after an engagement at the National. Mr. Van seems to have his most popular comedy since Little Nemo.

Reports to Manager Mort H. Singer show that his "big four" are still in close touch with success on their tours: The Heart Breaker, with George Damerel; Henry Woodruff in The Prince of To-night, Harry Bulger in a new production of The Flirting Princess, and Olive Vail in Miss Nobody from Starland.

The career of The Campus, which was at the Whitney, was ended here for the present a week ago. Walter De Leon and Murrins Davies will go into vaudeville.

Frank Whitcomb, of this city, is preparing to begin a tour March 1 in his own play, The Cowboy Soldier. His daughters, Florence and Irene Reichardt, will be in his co.

Pedro de Cordoba has joined the Drama Players, succeeding Fred Eric. The Chicago Theatre Society, preparing for the season of the Drama Players at the Lyric the first week in February, has reduced the price of season tickets to teachers and members of women's clubs, provided twenty-five or more are bought at a time. The Maternal Instinct, by Robert Herrick and Harrison Rhodes, is being rehearsed.

A grand opera season of ten weeks at the Auditorium next Winter is assured. Receipts this season are nearly $70,000 more than last.

Nat Wills, plus a few good parodies, some popular chatter about London, and those medals, was rather more in favor than usual at the Majestic last week. He was recalled. He told a story told him by George Golden. Edward Abeles offered a bright little comedy which the audience accepted cordially. He played the young husband skillfully in the right vein of humor, but Charlotte Landers was a bit rusty as the wife.

OTIS COLBURN.

THE BOSTON STAGE

Postponement of The Herfords at the Plymouth—Madame Maeterlinck's Farewell—Personal Mention and Gossip.

(Special to The Mirror.)

BOSTON, Jan. 22.—Viola Allen's opening date in The Herfords, at the Plymouth, was postponed at the last minute to Wednesday evening.

John Craig lays aside the Christmas extravaganza for his stock co. at the Castle Square, and returns to the more lugubrily dramatic scenes of The Middleman, which has been at this house before. He also comes back to the stage himself, and takes the old potter formerly played here by E. S. Willard. Others in the cast are Donald Meek, George Hassell, Walter Walker, and the two Mabels—Montgomery and Colcord.

Madame Maeterlinck's farewells at the Back Bay Opera House are all coming at special performances. This week she gives Mona Vanna in dramatic form for a single presentation, and next week takes her leave in Pelleas and Melisande in drama with the incidental music. The chief novelty of the week is Hansel and Gretel, with local singers, when it was given last year the house had to borrow artists from the Metropolitan.

This is the last week of John Drew at the Hollis with A Single Man, and the society patronage, which was called out for The Concert, is being repeated. It has been a long time since Mr. Drew has had a character in Boston so good as the bachelor in this comedy, and he makes it a great success. Thais Lawton, of the co., has been especially well received by the former enthusiasts at the Castle Square.

The Never Homes ends its stay at the Shubert

(Continued on page 41.)

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AMATEUR NOTES

The Senior Class of the East Rochester, N. Y., High School presented two farces on Friday evening, Dec. 8, at the Firemen's Theatre. In the cast of A Packet for Poosey were Arthur Grant, Van Cummings, Mabel Clark, and Harold Lane. In the cast of A Suit of Livery were Doris Marvin, Elsie Howe, Lavinia Cox, Frederic Shayes, Leonard Gillette, and Clarence Archer. The plays were rehearsed and staged by Lillian Murray, of the school faculty.

At Schwaben Hall, Brooklyn, on Nov. 8, players of the Church of St. Martin of Tours gave The Parish Priest, under the direction of Peter B. Knapp. In the cast were Rose O'Brien, Anna Mahood, Winifred McGrath, Dr. Thomas Cassidy, Frank Borges, Dr. Edward Walsh, John J. Kapp, James Walsh, Michael O'Brien, Michael Sullivan, James A. Swan, Frank Dougher, Joseph Droesch, Agnes Cassidy, Helen Durkin, and Katherine Corrigan.

Rochester amateurs presented Betsy Abroad, a musical comedy by John Adams Warner and Elizabeth Granger Hollister, at the Lyceum Theatre on Nov. 9. Great praise was locally heaped on the efforts of all concerned. In the cast were Hildegarde Lasell, Chandler Knapp, Angele Newman, Jack Ellis, Harry Crowley, Atkinson Allen, Clara Louise Werner, Charlotte Whitney, Elisabeth Mulligan, Marie Werner, Madeline Hoyt, Elmer Donaldson, Walter Minges, Jessie Minges, Roberta Beattie, and Mrs. W. H. Werner.

At a recent meeting of the Heights Players, Brooklyn, it was decided to produce Addison W. McDonough's comedy, And They Say He Went to College, under the direction of Clarence E. Vance. The production will be given early next month.

On Nov. 21 the Young Ladies' Aid and Young Men's societies of St. Peter's Lutheran Church, of Brooklyn, N. Y., presented Confusion in a highly creditable manner, under direction of Ernest Hartford. Particularly prominent in the cast were Frederick C. Zimmer, Edna H. Klee, Harry Knesel, Maria D. Butt, and E. Otto Koehler. Others were Clara M. Lehr, Fabian Doscher, Martha W. Johnson, Harry Lohmeyer, Harry Saucken, and A. Rasz Dahl.

On Friday evening, Dec. 15, a cast selected from the members of the Victorian Dramatic Club, Brooklyn, offered for the club's approval the one-act comedy Heirs at Law, by Anthony E. Wells. The play was admirably staged by Mari C. Moore, as manager, and Francis J. Mulligan, as coach. Mr. Mulligan had already shown his aptitude for this kind of work in Lend Me Five Shillings. Those who took part were Everett E. Meyer, Leon Schwartz, Frank A. Murphy, Clothilde Le Conr, Sarah E. Mason, Edith Manley, Ethel Meyer, and Marcella Kennedy. On Friday evening, Dec. 29, Popping the Question will be produced by a competent cast, under the direction of James Hannan.

At Lancaster, Pa., Dec. 13, the Lancaster Dramatic Club presented at Brinkman Hall Out in the Streets, for the benefit of the free shoe fund for poor children. The following were in the cast: Stacy Starr, Grover Snyder, Raymond Rehm, Charles Reinfried, Ross Simmons, Robert Martin, Grace Wirt, Florence Graybill, Elsie Martin, and Samuel Snyder.

In Carl Oswald's King Pin, Boar's Head of Syracuse University presented last Thursday night at the Wieting Opera House the second play written by a college student. The King Pin was a commendable effort of a young author to make a drama of politics, carnival royalty, newspaper work and love. William H. Frank, Jr., and Belle Golden played the leading parts. Others in the cast were Howard Kurtz, Clifford B. Carter, Walter J. Notman, Earl W. Tucker, D. R. Hartman, Hugh C. Campbell, Edward J. Rook, Helen Martin, Margaret Newcomb, Ruth Morrison.

The Dramatic Club of the Fort Dodge High School gave Goldsmith's She Stoops to Conquer in their assembly room on Dec. 15. The hall was packed to capacity. Every actor was a star. The Girls' Glee Club gave selections between curtains. The play was for the benefit of the different associations of the High School.

A translation from the French by Villiers de l'Isle Adam's The Revolt and Bernard Shaw's How He Lied to Her Husband will be presented by the Wisconsin Dramatic Club at the Davidson, Milwaukee, during January.

The Pied Piper of Hamelin was performed in Kismet Temple, Brooklyn, on Dec. 8 and 9 by several hundred young people of the city under the auspices of St. Bartholomew's Church. Margaret Aeger directed the production. Among the participants were Samuel Aeger, George A. Powers, Misses Griffiths, Gomer, Gleason, Dessart, Patterson, Pomeroy, Spadone and Scholes, and Messrs. Wigman, Moffet, Scholes, Dingee, Anderson, Ossman, Main, and Taylor, Misses Field, Irish, Welr, Peters, Allen, Newberry, Pierson, McCarroll, and Johnston, and Messrs. Whitney, Bas Kettle, Spadone, Loeee, Werner, and Starr, and the Misses Porter, Frank, Reese, Ernst, Lafrentz, Ivins, Sargent, Leaf, Healy, Dillard, and Gillespie. The entertainment consisted of various national dances, splendidly executed.

The Amateur Vaudeville Club gave a one-act farce by Harry Hurst called The Bridal Trip at the Plaza on Dec. 21 for the benefit of St. Mary's Guild of St. Mary's Free Hospital for Children. Those who took part were Mildred Gillet, Phyllis Moore, George Lazo and Edward Sanger. Another one-act play, The Phoenix, by Laurence Irving, was acted by Eleanor Curran, Miss Moore, Mr. Adenaw, and Langdon Gillet. Lodge No. 452, B. P. O. Elks, of Clarksburg, W. Va., presented the musical extravaganza, The Review of Reviews, at their home auditorium on Dec. 13 and 14. Douglass B. Williams staged and built the production, which was in two acts. The song hits were "The Calcium Moon," sung by Bessie Byrd, "I Left Little Heinie Behind," sung by Mabel Haymond, and "Two Little Love Bees," by Miss Byrd and Emmett Gill. Others who participated were Wirt Lewis, Percy Byrd, Fleming Holden, William Shinn, Mary Coleman, Laura Thomason, John Kane, Gratta Carney, Duke Wells, Oden Leatherman, Frank Burke, George Thompson, Albert Bartlett, Kenton Kyle, and Marmanduke Wells. Jay Reefer was general manager, and Emil Raspilaire the musical director.

Sophomores of Columbia presented The Gutta Percha Girl, an adaptation of Sydney Grundy's "The Arabian Nights," at the Hotel Knickerbocker on Dec. 14. W. H. Herbert in the title-role made a pleasing impression on the fashionable audience that witnessed the play. The youthful lover was F. P. Brophy. The story of the farce related the troubles that followed the meeting of Arthur Hummingtop with Rosa Colombier, a chorus girl, while sauntering through a park in London. The play was done several times, and the proceeds went toward the Athletic Fund of the University. The complete cast was Arthur Hummington, F. P. Brophy; Ralph Omerod, C. W. Peterson; Joshua Gillebrand, J. E. Worthington; Dobson, T. H. Barrett; Mrs. Hummingtop, J. K. Lasher; Mrs. Gillebrand, A. L. Graham; Rosa Colombier, W. H. Herbert; Daisy Maitland, A. E. Petersen; Barbara, C. W. Matheson; Manager, R. S. MacRossie.

The Arrow Maker, Mary Austin's play of Indian life, performed last year at the New Theatre in New York, was given by the Playgoers' Society of Los Angeles at the Walker Theatre in that city on Nov. 24. But although the effort was ambitious, the accomplishment was surprisingly excellent. The cast was excellently coached by Williamene Wilkes. The Arrow Maker is the story of the contention of two men for the position of war leader of their tribe. One, Padahoon, is of middle age, experienced and honest. The other, Simwa, the maker of arrows, is young, brilliant in his exploits, but an intriguer and deceiver of women. Both seek the aid of a medicine woman, the Chisera. Padahoon offering gifts, but Simwa employing his claim for woman's affection. Annice Campbell as the Chisera was the dominating figure of the play. Her full, well modulated voice, together with her unhampered stage presence, made her a charming figure. Everett Maxwell was a strong Padahoon, and Raymond Freeman an interesting Simwa. Frankoin McCloskey as the aged chief, was an example for several of the members of the cast in the strength of his delivery. Caroline Ferris, Mary Stevens, Mrs. Alfred Whitney Allen, and Ida M. Thompson played the parts of a number of tribeswomen. The staging and costuming was excellent, and showed that the Playgoers' Society is very sincere in its undertaking.

For the Family, a one-act Chinese comedy by Grant L. Carpenter, was produced by the Family Club of San Francisco as part of their Christmas programme. The author has made a careful study of Chinese life, and the production was technically correct in all its details. Dick Hotaling had the leading character, Lee Gow Doy, and acted it with great spirit. Fred Thompson as Wong Fook, Jack Dunnigan as Quan Foo, James Miller as Loo Yee, George Uhl as Chin Tock, Roy Folger as Lim Toy, and William Jacobs as Fong Kit completed the cast. The play was directed by Frank Mathieu.

The Columbus Dramatic Association of Jacksonville, Fla., presented the comedy, Blundering Billy, Jan. 9, and the large attendance was well pleased. In the cast were Harry E. Burns, Seaton Henry, A. N. O'Keeffe, Leo Griffin, Julia O'Keeffe, Nell Wrigley, Josephine Kennedy, Mary Kennedy, and Clyde May. Stage-manager, Mrs. C. L. Swigert; scenery and stage effects, Harry Burns and Will Singleton.

An amateur performance of The Servant in the House took place in the St. John, N. B., Opera House Jan. 11, 12, with the following performers: J. L. Robertson, Frances G. McCaskill, Marjorie Knight, Frank J. Corr, Rupert E. Walker, A. Gordon Rainnie, and F. C. Macneill, known as the Loyalist Dramatic Club. The club intends to enter with this play for the Earl Grey dramatic trophy at Ottawa in April next. The present performance is under the patronage of the Mayor and Aldermen of the city.

Minna von Barnhelm, or The Soldier's Fortune, one of Lessing's best comedies, will be presented by German students at Ohio State University sometime in March. Competition for parts was sharp and the tryout resulted in the selection of Arthur Burkett and Anne Anderson for the leading characters. Professor B. A. Eisenlohr will coach the actors until the last two or three rehearsals, when a professional coach will give the finishing touches.

La Cercle Dramatis, formerly the French Club of Ohio State University, has been reorganized and is planning the presentation of one or two French plays, as in former years.

Lieutenant Dean's Heritage, a play written by E. W. Duke, and presented by an excellent amateur cast in St. Joseph, Mo., made a decided hit, and the author was called for a curtain speech. Berenice Wyeth Furness, Elisabeth Stringfellow, Louis Stigall, and Stanley Price handled their parts in a thoroughly professional manner. Others in the cast were Bernard E. Reilly, Paul Polk, Grant Duncan, Jack Duncan, Helen Stohr, Ralph Parland, R. B. Barclay, Donovan Roberts. It was produced on Jan. 11 at the Tootle Theatre.

ENGAGEMENTS

Leslie Powers, who originated the part of Herman Offenduffer with Lew Fields's production of The Never Homes, will leave that organization Jan. 13 to begin rehearsals with Ned Wayburn in The Producer. Mr. Powers has been engaged for a comedy character known as Mr. Onion. The first metropolitan engagement of The Producer will occur at Hammerstein's Victoria Theatre on Feb. 19.

Millicent Evans, who will be remembered for her acting at the Comedy Theatre last season with Douglas Fairbanks, has signed contracts with Frederick Thomson for The Fiyers. The season opens in Syracuse on Jan. 15.

Joseph M. Gaites has engaged Anita Quadri, contralto, for The Enchantress, in which she appeared last Wednesday matinee.

Engagements for E. J. Carpenter's Forty-five Minutes from Broadway company include Lucie Monroe, Arthur Downing, Reggie Morris, Jr., and William Balfour. The season opened on Aug. 20.

VARIOUS ACTIVITIES

Edward J. Ader, the Chicago theatrical lawyer, who was counsel for Lela Tone (Lela Morrison), who was granted a divorce from Lawrence S. Tone by Judge Walker, of the Circuit Court in that city, for Isabelle Turner, has instituted suit for $25,000 against a medical institute of Chicago for malpractice, in treating her face so that on account of her appearance she has been forced to give up the stage; for Charles E. Hudspeth, who was granted a divorce from his wife, Ella Hudspeth, by Judge Stough, of the Circuit Court; for Maria A. Sparkman, professionally known as May Lyman, who was granted a divorce from her husband, Edward A. Sparkman, by Judge Walker, of the Circuit Court; and for Al. Brown, formerly of Brown and Cooper, who was attached for contempt of court by Judge Gibbons, of the Circuit Court, for failure to pay his ex-wife, Mary A. Brown, back alimony amounting to $290.

The Grand Opera House at Marion, O., which was partially destroyed by fire a short time ago, will be sold at a sheriff's sale in that city on Dec. 30 at 2 o'clock. It will cost but little to restore the building. The property is located in the heart of Marion, which has no other theatre and has proven itself a good show town.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Philadelphia, Pa., 15-27. Harrisburg 29, Atlantic City, N. J., 30, 31. Trenton Feb. 1, Richmond, Va., 2, 3.
ALIAS JIMMY VALENTINE (Liebler and Co.): Indianapolis, Ind., 22-27.
ALLEN, VIOLA (Liebler and Co.): Boston, Mass., Jan. 22-Feb. 3.
ANGLIN, MARGARET (Louis Nethersole): Baltimore, Md., 23-27, New York city 30—indefinite.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AS TOLD IN THE HILLS (Alex. Story): Marion, Kan., 24.
AT OLD HARVARD (F. W. Talbot): Shamokin, Pa., 24, Pottsville 25, Dansville 26, Lock Haven 27, Towanda 29, Sunbury 30, Huntingdon 31, Greensburg Feb. 1, Johnstown 2, Altoona 3.
AT SUNRISE (Darrell H. Lyall): Elmwood, Ill., 24, Farmington 25, Canton 27.
AT THE MERCY OF TIBERIUS (Glaser and Stair): Kalamazoo, Mich., 23, 24, Grand Rapids 25-27, Detroit 28-Feb. 3.
BABY MINE (No. 1; Wm. A. Brady, Ltd.): Boston, Mass., 1-27.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): Ottumwa, Ia., 24, Oskaloosa 25, Iowa City 26, Cedar Rapids 27, Davenport 28, Rock Island, Ill., 29, Moline 30, Keokuk, Ia., 31, Hannibal, Mo., Feb. 1, Jacksonville, Ill., 2, Galesburg 3.
BABY MINE (No. 3; Wm. A. Brady, Ltd.): Houston, Tex., 24, 25, Galveston 26, Lake Charles, La., 27, Alexandria 28, Natchitoches 29, Shreveport 30, Monroe, Miss., 31, Yazoo Feb. 1, Jackson 2, Baton Rouge, La., 3.
BARRIERS BURNED AWAY (Gilson and Bradfield): What Cheer, Ia., 26, Ottumwa 27, Seymour 30, Chariton 31.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4-Feb. 17.
BATES, BLANCHE (David Belasco): New Orleans, La., 22-27.
BEN-HUR (Klaw and Erlanger): New York city Dec. 25-Jan. 27, Baltimore, Md., 29-Feb. 3.
BILLY THE KID (Herbert Farrer): Rochester, N. Y., 22-24, Syracuse 25-27.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 9—indefinite.
BLINN, HOLBROOK (Wm. A. Brady): Washington, D. C., 22-27.
BLUE BIRD (Liebler and Co.): Rochester, N. Y., 22-27.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., 15-Feb. 10.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
BURKE, BILLIE (Charles Frohman): Selma, Ala., 24, Montgomery 25, Pensacola, Fla., 26, Mobile, Ala., 27, New Orleans, La., 29-Feb. 3.
CAP'N WHITTAKER'S PLACE (A. G. Delamater): St. Louis, Mo., 22-27.
CARTER, MRS. LESLIE (John Cort): Denver, Colo., 22-27, Salt Lake City, U., 29-31, Ogden Feb. 1, Reno, Nev., 3.
CHECKERS (Moxon and De Mille): Las Vegas, N. Mex., 24, Trinidad, Colo., 25, Rocky Ford 26, Pueblo 27, Denver 28-Feb. 3.
CHERRY, CHARLES, AND EDNA GOODRICH (Daniel Frohman): Rochester, N. Y., 25-27, Chicago, Ill., 29—indefinite.
CHORUS LADY (Southern; J. E. Early): Xenia, O., 24, Lebanon 25, Hillsboro 26, Wilmington 27.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Honolulu, Hawaii, Jan. 1-March 30.
COBURN PLAYERS (L. N. Goodstadt): Clinton, Ia., 24, Dubuque 25, Freeport, Ill., 26, Dixon 27, La Salle 29, Bloomington 30, Decatur 31.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27-Feb. 3.
COMMERCIAL TRAVELER (Frank W. Richardson): Marion, Ind., 24, Lafayette 25, Hymera 26, Brazil 27, Terre Haute 28, Sullivan 29, Lawrenceburg 30, Flora, Ill., 31.
COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 8-March 2.
CONCERT, THE (David Belasco): Brooklyn, N. Y., 22-27.
COUNTESS CATHRINE (Stair and Havlin): St. Paul, Minn., 21-27, Minneapolis 28-Feb. 3.
COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 8-Feb. 3.
COUNTRY BOY (Co. B; Henry B. Harris): Yankton, S. Dak., 24, Columbus, Neb., 25, York 26, Lincoln 27, Iowa City, Ia., 29, Cedar Rapids 30, Oskaloosa 31, Ottumwa Feb. 1, Keokuk 2, Quincy, Ill., 3, Davenport, Ia., 4.
COUNTRY BOY (Co. C; Henry B. Harris): Jamestown, N. Y., 24, Meadville, Pa., 25, Oil City 26, Titusville 27, Franklin 29, New Castle 30, Sharon 31, Greenville Feb. 1, Elyria, O., 3, Lorain 3.
COUNTY SHERIFF (O. E. Wee): Palmyra, N. Y., 24, Canandaigua 25, Fulton 26, Oswego 27.
COWBOY AND THE THIEF (J. W. Davis): So. Framingham, Mass., 24, Newburyport 25, Lawrenceville 26, 27.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—indefinite.
DEEP PURPLE (Liebler and Co.): Newark, N. J., 22-27.
DEEP PURPLE (Liebler and Co.): Seattle, Wash., 21-27.
D'ORSAY, LAWRENCE (John Cort): Minneapolis, Minn., 21-27, La Crosse, Wis., 29, Clinton, Ia., 30, Cedar Rapids 31, Davenport Feb. 1, Rock Island, Ill., 2, Burlington, Ia., 3.
DREW, JOHN (Charles Frohman): Boston, Mass., 15-27, Lewiston, Me., 29, Portland 30, 31, Salem, Mass., Feb. 1, Lowell 2, Worcester 3.
DRIFTWOOD (Leffler-Bratton Co.): Akron, O., 22-24, Youngstown 25-27.
EASIEST WAY: Cleveland, O., 22-27.
ELLIOTT, GERTRUDE (Liebler and Co.): New York city Jan. 23—indefinite.
EVERYMAN'S DAUGHTER (Rowland and Clifford, Inc.): Worcester, Mass., 22-24, Springfield 25-27, Syracuse, N. Y., 29-31, Rochester Feb. 1-3.
EVERYWOMAN (Eastern; Henry W. Savage): Philadelphia, Pa., Jan. 1-Feb. 10.
EVERYWOMAN (Western; Henry W. Savage): Omaha, Neb., 21-27.
EXCUSE ME (Eastern; Henry W. Savage): Buffalo, N. Y., 22-27, Toronto, Can., 29-Feb. 3.
EXCUSE ME (Southern; Henry W. Savage): Denver, Colo., 22-28, Cheyenne, Wyo., Feb. 1, Ogden, U., 3.
EXCUSE ME (Western; Henry W. Savage): Lincoln, Neb., 24, Omaha 25-27, Kansas City, Mo., 28-Feb. 3.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Philadelphia, Pa., 15-27.
FAVERSHAM, WILLIAM (L. L. Gallagher): Raleigh, N. C., 24, Greensboro 25, Charlotte 26, Columbia, S. C., 27, Charleston 29, 30, Savannah, Ga., 31, Macon Feb. 1, Atlanta 2, 3.
FAY, EVA (Vaughan Glaser): Cleveland, O., 22-27, Indianapolis, Ind., 29-Feb. 3.
FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Washington, D. C., 22-27, Philadelphia, Pa., 29-Feb. 10.
FORBES ROBERTSON, J. (Percy Burton): Vancouver, Can., 24-26, Bellingham, Wash., 27, Tacoma 29, 30, No. Yakima 31, Spokane Feb. 1-3.
FORTUNE HUNTER (Cohan and Harris): Salt Lake City, U., 22-27, Denver, Col., 29-Feb. 3.
FORTUNE HUNTER (Cohan and Harris): Jackson, Miss., 27, Meridian 30.
GAMBLERS, THE (Original; Authors' Producing Co.): Baltimore, Md., 22-27, Pittsburgh, Pa., 29-Feb. 3.
GAMBLERS, THE (Eastern; Authors' Producing Co.): New London, Conn., 24, Middletown 25, New Haven 26, 27, Meriden 29, New Britain 30, Torrington 31, Danbury Feb. 1, Waterbury 2, 3.
GAMBLERS, THE (Western; Authors' Producing Co.): Fresno, Cal., 24, 25, Coalinga 26, Bakersfield 27, Oxnard 28, Santa Barbara 29, Riverside 30, San Diego 31, Feb. 1, Pasadena 2, Redlands 3.
GAMBLERS, THE (Southern; Authors' Producing Co.): Frankfort, Ky., 24, Mt. Sterling 25, Huntington, W. Va., 26, Charleston 27, Ironton, O., 29, Portsmouth 30, Chillicothe 31, Marietta Feb. 1, Parkersburg, W. Va., 2, Wheeling 3.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Philadelphia, Pa., Jan. 8-Feb. 3.
GILMORE, PAUL (Paul Gilmore Co.): Bedford City, Va., 24, Princeton, W. Va., 25, Welch 26, Bluefield 27, Pulaski, Va., 29, Wytheville 30, Marion 31, Abingdon Feb. 1, Johnson City, Tenn., 2, Bristol 3.
GIRL FROM RECTOR'S (Western; Max Plohn): Louisville, Ky., 21-27, Knoxville, Tenn., 29-31, Chattanooga Feb. 1-3.
GIRL IN THE TAXI (A. H. Woods): Ithaca, N. Y., 26.
GIRL OF THE MOUNTAINS (O. E. Wee): Clarksville, Tenn., 24, Russellville, Ky., 25, Central City 26, Owensboro 27, Mt. Vernon, Ind., 29.
GOODWIN, NAT (F. W. Busey): Pittsburg, Kan., 27.
GOOSE GIRL (Central; Baker and Castle): Baltimore, Md., 22-27.
GOOSE GIRL (Eastern; Baker and Castle): Kendallville, Ind., 24, Toledo, O., 25-27, Tecumseh, Mich., 29, Jonesville 30, Jackson 31, Kalamazoo Feb. 1-3.
GRAHAM, OSCAR: Bastrop, Tex., 24, Taylor 25, Llano 26, 27.
GRAUSTARK (Eastern; Baker and Castle): Seattle, Wash., 21-27, Portland, Ore., 28-Feb. 3.
GRAUSTARK (Southern; Baker and Castle): Lakeland, Fla., 24, Ocala 25, Gainesville 26, Valdosta, Ga., 27, Tallahassee, Fla., 29, Thomasville, Ga., 30, Albany 31.
GREYHOUND, THE (Wagenhals and Kemper): Chicago, Ill., Jan. 14—indefinite.
HACKETT, JAMES K.: Providence, R. I., 22-27.
HACKETT, NORMAN (Stair and Havlin): Jersey City, N. J., 22-27.
HANS HANSON (Louis Reis): Floresville, Tex., 24, Alice 25.
HAWTREY, WILLIAM (A. G. Delamater): Winnipeg, Can., 22-27, Brandon 29, Moose Jaw 30, Regina 31.
HILLIARD, ROBERT (Klaw and Erlanger): Butte, Mont., 27, 28.
HUMAN HEARTS (Southern; Len Belmore): Welsh, La., 24, Jennings 25, Crowley 26, La Fayette 27, New Iberia 28, Franklin 29, Morgan City 30, Houma 31, Thibodeaux Feb. 1, Donaldsonville 2, Plaquemine 3.
ILLINGTON, MARGARET (Edw. J. Bowes): Brooklyn, N. Y., 15-27.
INDIANA FOLKS (Perry's): Blockton, Ia., 24, Mount Ayr 25, Davis City 26, Catnesville, Mo., 27.
IN OLD KENTUCKY (A. W. Dingwall's): Chicago, Ill., 21-Feb. 3.
INTRODUCE ME: Macon, Ga., 24, Athens 25, Atlanta 26, 27, Anniston, Ala., 29, Gadsden 30, Chattanooga, Tenn., 31, Rome, Ga., Feb. 1, Cleveland, Tenn., 2, Huntsville, Ala., 3.
JEFFERSON, THOMAS (Wm. A. Rosenbaum): Lima, O., 24, Piqua 25, Springfield 26, Newark 27, Zanesville 29, Cambridge 30.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LACKAYE, WILTON (L. S. Sire): New York city Dec. 21-Jan. 27.
LENA RIVERS (Southern; A. J. McCollum): Victoria, Tex., 24, Corpus Christi 29, Skidmore 31.
LIGHT ETERNAL (Milton Rice): Saginaw, Mich., 22-24, Bay City 25-27.
LION AND THE MOUSE (Northern; United Play Co.): Ft. Collins, Colo., 24, Greeley 25, Cheyenne, Wyo., 26, Laramie 27, Rock Springs 28, Evanston 29, Coalville, U., 30, Springville 31, Provo Feb. 1, Morgan 2, Logan 3, Ogden 4.
LION AND THE MOUSE (Southern; United Play Co.): Meridian, Miss., 24, Tuscaloosa, Ala., 25, Talladega 26, Chattanooga, Tenn., 27, Cedartown, Ga., 29, Cartersville 30, Gadsden, Ala., 31, Athens, Ga., Feb. 1, Macon 2, Griffin 3.
LITTLE WOMEN (Wm. A. Brady): Buffalo, N. Y., 22-27.
McINTYRE, FRANK (Henry B. Harris): Kansas City, Mo., 21-27, Topeka, Kan., 29, St. Joseph, Mo., 30, 31, Atchison, Kan., Feb. 1, Sioux City, Ia., 2, 3.
MADAME X: New Castle, Pa., 24, Butler 25, Altoona 26, Johnstown 27, Punxsutawney 29, Dubois 30.
MADAME X (Henry W. Savage): St. Louis, Mo., 21-27, Alton, Ill., 28, Quincy 29, Keokuk, Ia., 30, Burlington 31, Cedar Rapids Feb. 1, Waterloo 2, Des Moines 3.

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MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.
MANTELL, ROBERT B. (Wm. A. Brady): Los Angeles, Cal. 22-27.
MASON, JOHN (Messrs. Shubert): Cincinnati, O., 21-27.
MELVILLE, ROSE (J. R. Sterling): Hoquiam, Wash., 24, Olympia 25, Selma 26, Aberdeen 27, Seattle 28-Feb. 3.
MILLER, HENRY: Pittsburgh, Pa., 22-27.
MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.
MISSOURI GIRL (Central: Merle H. Norton's): Leonardville, Kan., 24, Manhattan 25, Alta Vista 26, St. George 27, St. Mary's 28, Valley Falls 29, Nortonville 30, Holton 31.
MISSOURI GIRL (Eastern: Norton and Edwards): Zanesville, O., 24, Glouster 25, Athens 26, Nelsonville 27, Jackson 29, Chillicothe 30, New Vienna 31.
MISSOURI GIRL (Western: Norton and Rith): Albuquerque, N. Mex., 27, Santa Fe 29, Las Vegas 30.
MOORE, VICTOR (Frazee and Lederer): Chicago, Ill., Jan. 7—indefinite.
MOTHER (No. 1: Wm. A. Brady): Buffalo, N. Y., 22-27.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Norfolk, Va., 22-27.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 5-Jan. 27, Brooklyn, N. Y., 29-Feb. 3.
NONE LOVED MORE (P. R. Brenson): Beardstown, Ill., 29, Chanin 30, Meredosia 31, Versailles Feb. 1, Clayton 2, Camppoint 3, Hamilton 4.
OFFICER 666 (Cohan and Harris): Rochester, N. Y., 22-24, New York city Jan. 29—indefinite.
OLCOTT, CHAUNCEY (Augustus Piton): Baltimore, Md., 22-27.
OLD HOMESTEAD (Frank Thomoson): Milwaukee, Wis., 21-27, So. Bend, Ind., 28-31, Grand Rapids, Mich., Feb. 1-3.
OLE SWANSON (C. S. Primrose): Blackwell, Okla., 24, Newkirk 25.
OUR NEW MINISTER (Jos. Conyers): Lyons, N. Y., 24, Newark 25, Lockport 26, Niagara Falls 27.
OUR VILLAGE POSTMASTER (Perry's): Holt, Mo., 24, Hamilton 25, Maysville 26.
OVER NIGHT (Wm. A. Brady): Logansport, Ind., 25.
OVER NIGHT (Wm. A. Brady): Cleveland, O., 22-27.
OVER NIGHT (Wm. A. Brady): New Orleans, La., 21-27, Lafayette 28, Lake Charles 29, Beaumont, Tex., 30, Galveston 31, Houston Feb. 1, 2, San Antonio 3, 4.
PAID IN FULL (C. S. Primrose): Monroe, Mich., 26, Mt. Clemens 27, Port Huron 28, Ypsilanti 29, Ann Arbor 30, Milan 31, Jackson, Feb. 5, Battle Creek 4.
PAID IN FULL (Wagenhals and Kemper): Madera, Cal., 24, Merced 25, Modesto 26, San Jose 27, San Francisco 28-Feb. 3, Stockton 4.
PAIR OF COUNTRY KIDS (C. Jay Smith's): New Vienna, O., 24, Jeffersonville 25, Jamestown 26, Middletown 27, Cincinnati 28-Feb. 3.
PASSERS-BY (Charles Frohman): Chicago, Ill., Jan. 22-March 2.
PENALTY, THE (Klimt and Gazzolo): Cincinnati, O., 21-27, Indianapolis, Ind., 29-31, Dayton, O., Feb. 1-3.
POLLY OF THE CIRCUS (A. S. Stern): Frankfort, Ind., 25.
POLLY OF THE CIRCUS (Western: A. S. Stern): Ogden, U., 24, Salt Lake City 25-27.
POMANDER WALK (Liebler and Co.): Chicago, Ill., Dec. 24—indefinite.
POYNTER, BEULAH (H. J. Jackson): Birmingham, Ala., 22-27.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Newark, N. J., 22-27, Rochester, N. Y. 29-Feb. 3.
RIVALS, THE (William Yule's): Castor, Can., 24, Stettler 25, Lacombe 26, Wetaskiwin 27, Camrose 29, Daysland 30, Hardesty Feb. 1, Provost 2, Wilkin 3.
ROBSON, MAY (L. S. Sire): Minneapolis, Minn., 21-24, St. Paul 25-27, Racine, Wis., 31, Milwaukee Feb. 1-3.
ROCK OF AGES (Rowland and Clifford): Boston, Mass., 22-27.
ROSALIND AT RED GATE (Gaskell and MacVitty): Mankato, Kan., 24, Concordia 25, Clay Center 26, Junction City 27, McPherson 29, Lyons 30, Sterling 31, Ellinwood Feb. 1, Dodge City 2, Larned 3.
ROSARY (No. 1: Rowland and Clifford): Newark, N. J., 22-27, Baltimore, Md., 29-Feb. 3.
ROSARY (No. 2: Rowland and Clifford): Knoxville, Tenn., 22-24, Chattanooga 25-27, Atlanta, Ga., 29-Feb. 3.
ROSARY (No. 3: Rowland and Clifford): Napa, Cal., 24, Oakland 25, Woodland 26, Marysville 27, Chico 28, Red Bluff 29, Medford, Ore., 30, Grants Pass 31, Eugene Feb. 1, Albany 2, Salem 3.
ROSARY (No. 4: Rowland and Clifford): Columbia, Pa., 24, Lancaster 25, Phoenixville 26, W. Chester 27, Vineland, N. J., 29, Salem 30, Burlington 31.
ROSARY (Southern: Rowland and Clifford): Brenham, Tex., 24, Austin 25, Taylor 26, Waco 27, Bryan 29, Morlin 30, Corsicana 31, Waxahachie Feb. 1, Greenville 2, Sulphur Springs 3.
ROSARY (Gaskell and MacVitty): Plymouth, Wis., 24, Chilton 25, Sturgeon Bay 26, Green Bay 27, Oshkosh 28, Appleton 29, Waupaca 30, Stevens Point 31, Wausau Feb. 1, Antigo 2, Crandon 3.
ROYAL SLAVE (George H. Bubb): Novinger, Mo., 24, Queen City 25, Memphis 26, Keokuk, Ia., 27, Quincy, Ill., 28, Mt. Sterling 29, Jacksonville 30, Waverly 31.
ST. ELMO (Vaughan Glaser): Chicago, Ill., Jan. 21-Feb. 10.
SCARECROW, THE (Henry B. Harris): Chicago, Ill., 14-27.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Wymore, Neb., 24, Fairbury 25, Beatrice 26, Tecumseh 27, Shenandoah, Ia., 29, Clarinda 30, Creston 31, Newton Feb. 1, Grinnell 2, Brooklyn 3.
SEVEN DAYS (Wagenhals and Kemper): Washington, D. C., 22-27.
SEVEN DAYS (Wagenhals and Kemper): Sioux Falls, S. Dak., 24, Sioux City, Ia., 25, Ft. Dodge 26, Marshalltown 27, Davenport 28.
SEVEN DAYS (Wagenhals and Kemper): Dickinson, N. Dak., 24, Mandan 25, Bismarck 26, Fargo 27.
SHEA, THOS. E. (A. H. Woods): Trenton, N. J., 22-27.
SILVER THREADS (Richard J. Jose): Atlanta, Ga., 22-27, Birmingham, Ala., 29-Feb. 3.
SIMONE, MME. (Liebler and Co.): New York city Jan. 10—indefinite.
SIS PERKINS (C. Jay Smith): Bluefield, W. Va., 24, Pocahontas, Va., 25, Williamstown, W. Va., 26, Huntington 27.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Rochester, N. Y., 29, 30.
SPENDTHRIFT (Frederic Thompson): Davenport, Ia., 25.
STAHL, ROSE (Henry B. Harris): New York city 22-27, Brooklyn, N. Y., 29-Feb. 3.
STAMFORD (A. G. Delamater): Syracuse, N. Y., 22-24, Rochester 25-27.
STARR, FRANCES (David Belasco): Indianapolis, Ind., 22-24.
SUMURUN (Winthrop Ames): New York city Jan. 16—indefinite.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEST, THE (Stair and Havlin): Detroit, Mich., 22-27, Grand Rapids 28-31.
THIEF, THE (Eastern: George A. Sullivan): Tallahassee, Fla., 24, Quincy 26, Bainbridge, Ga., 29, Moultrie 30, Dawson 31.
THIEF (Western: H. O. Emery): Pine Bluff, Ark., 24, Stuttgart 25, Forest City 26, Marianna 27, Jonesboro Feb. 1, Blytheville 2, Paragould 3, 4.
THIRD DEGREE (Central: United Play Co.): Providence, R. I., 22-27, Newark, N. J., 29-Feb. 3.
THIRD DEGREE (Southern: United Play Co.): Darlington, S. C., 24, Florence 25, Marion 26, Wilmington, N. C., 27, Lumberton 29, Fayetteville 30, Sanford 31, Rockingham Feb. 1, Camden, S. C., 2, Columbia 3.
THIRD DEGREE (Western: United Play Co.): Loveland, Colo., 24, Boulder 25, Colorado Springs 26, Victor 28, Colorado Springs 29, Rocky Ford 30, Hutchison, Kan., 31, McPherson Feb. 1, Abilene 2, Manhattan 3, Leavenworth 4.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Boston, Mass., Dec. 25-Jan. 27, New York city 29—indefinite.
TRAVELING SALESMAN (Henry B. Harris): Toronto, Can., 22-27, Buffalo, N. Y., 29-Feb. 3.
TRAVELING SALESMAN (Western: A. S. Stern): Pierre, S. Dak., 24, Rapid City 25, Belle Fourche 26, Deadwood 27, Chadron, Neb., 29, Alliance 30, Scottsbluff 31, Sterling, Colo., Feb. 1, 2.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Allentown, Pa., 24, Paterson, N. J., 25-27, Newark 29-Feb. 3.
VIRGINIAN, THE (J. H. Paiser): San Francisco, Cal., 21-27, San Jose 29, Fresno 30, Coalinga 31, Hanford Feb. 1, Visalia 2, Bakersfield 3.
WARE, HELEN (Henry B. Harris): Brooklyn, N. Y., 22-27, Washington, D. C., 29-Feb. 3.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WARNER, H. B. (Liebler and Co.): Pittsburgh, Pa., 22-27.
'WAY DOWN EAST (Wm. A. Brady): Philadelphia, Pa., Jan. 22-Feb. 3.
WHITE SQUAW (J. F. Sullivan): Richmond, Va., 22-27, Norfolk 29-Feb. 3.
WILSON, A. H. (Sidney R. Ellis): Fairmont, W. Va., 24, Morgantown 25, Uniontown, Pa., 26, Tarentum 27, Meadville 29, Oil City 30, Mayville, N. Y., 31, Erie, Pa., Feb. 1, Hamilton, Can., 2, 3.
WILSON, FRANCIS (Charles Frohman): Memphis, Tenn., 24, 25, Hot Springs, Ark., 26, Little Rock 27, Shreveport, La., 29, Dallas, Tex., 30, 31, Ft. Worth, Feb. 1, 2, Waco 3.
WINNINGER, FRANK: Marshalltown, Ia., 24, 25, Oskaloosa 26, 27, Cedar Rapids 28.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—indefinite.
ALHAMBRA (Mavin and Roche): Chicago, Ill., Dec. 10—indefinite.
ARCHER, AGNES (Beaumont Claxton): Jackson, Miss.—indefinite.
BELASCO: San Francisco, Cal., Dec. 23—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BROWN-HORTON: Lowell, Mass., Dec. 9—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL PLAYERS (Sidney Toler): Indianapolis, Ind., Dec. 25—indefinite.
COLUMBIA: Erie, Pa., Dec. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT: White Plains, N. Y.—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
EMPIRE: Paterson, N. J., Dec. 18—indefinite.
FAMILY: New York city, Sept. 4—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 22-March 16.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GRAND: Winnipeg, Man.—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HARRISON, GERTRUDE: Ft. Worth, Tex.—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HOLDEN: Toledo, O., Dec. 24—indefinite.
IMPERIAL (D. E. Russell.): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEITH: Cincinnati, O., Jan. 8—indefinite.
LANDE, ALBERT (H. P. Jackson): Fitchburg, Mass., Dec. 25—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

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LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
MAJESTIC: Calmary, Can.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MILLER: Pottsville, Pa., Jan. 29—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 29—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ala., Nov. 9—indefinite.
PHILLIPS, ANN: Everett, Wash., Dec. 4—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchel): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELIA: Boise City, Ida.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Niagara Falls, N. Y.—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VICTORIA PLAYERS (M. Kuhn): Rochester, N. Y., Jan. 1—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

BELGARDE, SADIE (Leslie E. Smith): Rome, N. Y., 22-27, Fulton 29-Feb. 3.
BESSEY, JACK (Jas. D. Proudlove): Rockford, Ill., 22-27, Janesville, Wis., 29-Feb. 3.
BROWN, KIRK (J. T. Macauley): Canton, O., 22-27, Lima 28-Feb. 3.
CARLETON SISTERS (Varney and Montzomery): Winston-Salem, N. C., 22-27.
CHAMPLIN (Chas. K. Champlin): Geneva, N. Y., 22-27.
CHASE-LISTER (Glenn P. Chase): Alliance, Neb., 18-27, Sheridan, Wyo., 28-Feb. 10.
CHAUNCEY-KEIFFER (Fred Chauncey): Batavia, N. Y., 22-27, Rome 29-Feb. 3.
CHICAGO (Charles H. RossKam): Schenectady, N. Y., 22-27, Pittsfield, Mass., 29-Feb. 3.
DE ARMOND SISTERS (W. N. Smith): Seamon, Kan., 21-27.
EARLE (L. A. Earle): Wooster, O., 22-27.
EMERSON MARY (Samuel Lewis): Zanesville, O., Jan. 8-Feb. 3.
GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.
GRAYCE, HELEN (N. Appell): Bradford, Pa., 22-27.
HILLMAN'S IDEAL (Frank Manning): Hebron, Neb., 25, 26, Hubbell 29-31.
HIMMELEIN'S ASSOCIATE PLAYERS: Corning, N. Y., 22-27, Cortland 29-Feb. 3.
HOOVER (Grover Hoover): Charleston, Ill., 22-27, Decatur 29-Feb. 3.
KEYES SISTERS (Chester A. Keyes): Alliance, O., 22-27.
LEWIS: Paris, Tenn., 22-27.
LYNN (Jack Lynn): Keene, N. H., 21-26.
MAHER, PHIL: Danielson, Conn., 22-27.
MARKS, MAY A. BELL (R. W. Marks): Stratford, Can., 22-27.
MURRAY AND MACKEY (John J. Murray): Cohoes, N. Y., 22-27.
MYRKLE-HARDER: Auburn, N. Y., 22,27, Johnstown 29-Feb. 3.
PICKERT'S FOUR (Willis Pickert): Ft. Pierce, Fla., 22-27.
SPENCE THEATRE (Sohns and Davis): Courtland, Kan., 24, 25, Republican City, Neb., 26, 27.
TEMPEST (J. L. Tempest): Mt. Carmel, Pa., 22-27.
WHEELER SISTERS (Tom Carroll): Lexington, Ky., 22-27.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Milton and Sargent Aborn): Knoxville, Tenn., 25, Columbus, Miss., 27.
AROUND THE CLOCK (Gus Hill): St. Louis, Mo., 21-27, Omaha, Neb., 28-30, Lincoln 31, Colorado Springs, Colo., Feb. 1, Pueblo 2.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Philadelphia, Pa., 22-Feb. 3.
BERNARD SAM (Messrs. Shubert): Hartford, Conn., 24, Waterbury 27.
BLACK PATTI (R. Voelckel): Athens, Ga., 24, Macon 25, Fitzgerald 26, Americus 27, Columbus 29, Albany 30, Tallahassee, Fla., 31, Gainesville Feb. 1, Ocala 2, St. Petersburg 3, Bradentown 4.
BOHEMIAN GIRL (Messrs. Aborn): Kansas City, Mo., 21-27.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): Washington, D. C., 22-27, Pittsburgh, Pa., 29-Feb. 3.
BUSTER BROWN (Buster Brown Amusement Co.): New Orleans, La., 21-27, Houma 28, Morgan City 29, New Iberia 30, La Fayette 31, Jennings Feb. 1, Lake Charles 2, Alexandria 3.
CAHILL, MARIE (D. V. Arthur): Chicago, Ill., 14-27.
CARLE, RICHARD (Frazee and Lederer): Atlanta, Ga., 24, 25, Jacksonville, Fla., 27, St. Augustine 28, Brunswick, Ga., 29, Savannah 30, Augusta 31, Charleston, S. C., Feb. 1, Columbia 2, Greenville 3.
CASEY JONES (Eastern): Merle H. Norton): Oaktown, Ind., 24, Bloomfield 26, Linton 27, Jasonville 29, Dugger 30, Bloomington 31, Bedford Feb. 1, Mitchell 2, Huntingburg 3, West Baden 4.
CASEY JONES (Neff and Pennington): Vinita, Okla., 24, Miami 25, Baxter Springs, Kan., 26, Joplin, Mo., 27, Columbus, Kan., Feb. 3.
CAT AND THE FIDDLE (Chas. A. Nelson): Corry, Pa., 24, Franklin 25, Titusville 26, Oil City 27, Warren 29, Kane 30, Ridgway 31, St. Marys Feb. 1, Punxsutawney 2, Dubois 3.
CHOCOLATE SOLDIER (F. C. Whitney): Muncie, Ind., 26, Marion 27, Richmond 29.
CHOCOLATE SOLDIER (F. C. Whitney): Providence, R. I., 22-27, Brooklyn, N. Y., 29-Feb. 3.
CHOCOLATE SOLDIER (Western: F. C. Whitney): San Francisco, Cal., 22-27, San Jose 28, Fresno 29, Stockton 30, Sacramento 31, Marysville Feb. 1, Red Bluff 2, Medford, Ore., 3.
CLIFFORD, BILLY (Bob Le Roy): Sherman, Tex., 24, Bonham 25, Clarksville 26, Paris 27.
COHAN, GEORGE (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): Kansas City, Mo., 21-27.
COW AND THE MOON (Chas. A. Sellon): Punxsutawney, Pa., 24, Altoona 25, Huntington 26, Cumberland, Md., 27, Winchester, Va., 30, Harrisonburg 31, Staunton Feb. 1, Charlottesville 2, Fredericksburg 3.
DRESSLER, MARIE (Lew Fields): Detroit, Mich., 22-27, Chicago, Ill., 28-March 10.
ELTINGE, JULIAN (A. H. Woods): Montreal, Can., 29-Feb. 3.
FANTASMA (Edwin Warner): Washington, D. C., 22-27.
FATTY FELIX (H. W. Link): Jonesboro, Ark., 24, Paragould 25, Poplar Bluff, Mo., 27, Malden 30, Dexter 31, Charleston Feb. 1, De Soto 3.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Sedalia, Mo., 24, Jefferson City 25, Moberly 26, Columbia 27, St. Louis 28-Feb. 3.
FOLLIES OF 1911 (Florence Ziegfeld): Boston, Mass., Jan. 8-Feb. 3.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GIRL OF MY DREAMS (Joseph Gaites): Detroit, Mich., 22-27.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Portland, Ore., 22-24, Tacoma, Wash., 25, Victoria, B. C., 26, Vancouver 27, Seattle, Wash., 28-31, Boise, Ida., Feb. 1, Salt Lake City, U., 2, 3.
GLASER, LULU (Werba and Luescher): St. Louis, Mo., 21-27.
GORDON, KITTY (Jos. M. Gaites): Philadelphia, Pa., 22-Feb. 3.
GRAND OPERA (P. Grasi): Los Angeles, Cal., Jan. 9—indefinite.
GUNNING, LOUISE (Messrs. Shubert): St. Louis, Mo., 21-27.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HELD, ANNA (Florenz Ziegfeld, Jr.): Seattle, Wash., 21-27.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., 14-27.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Johnstown, Pa., 24, Wheeling, W. Va., 25, Columbus, O., 26, 27.
KISS WALTZ (Messrs. Shubert): Indianapolis, Ind., 22-27.
KISS WALTZ (Messrs. Shubert): Milwaukee, Wis., 21-27, Louisville, Ky., 28-31, Columbus, O., Feb. 1-3.
LAMBARDI GRAND OPERA: Chicago, Ill., Jan. 27-Feb. 17.
LA RUE, GRACE (Byron Chandler): New York city 22-27.
LAYOLLE FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—indefinite.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Ledler-Bratton): Dayton, O., 22-27, Toledo 28-Feb. 3.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 15-27, Evansville, Ind., 28, Nashville, Tenn., 29-Feb. 3.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Cedar Rapids, Ia., 25, Davenport 26.
LITTLE MISS KUT-UP (Fay and Hawes): Sunbury, Pa., 24, 25, Williamsport 26, 27, Lock Haven 29, 30, Bellefonte 31, Feb. 1, Lewistown 2, 3.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24—indefinite.
McFADDEN'S FLATS (Chas. E. Barton): Woodstock, Can., 24, Brantford 25, Hamilton 26, 27, Boston, Mass., 29-Feb. 3.
MADAME SHERRY (Special): Woods, Frazee and Lederer): Cincinnati, O., 21-27, St. Louis, Mo., 28-Feb. 3.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): San Jose, Cal., 24, Stockton 25, Oakland 26, 27, Fresno 28, Bakersfield 29, Santa Barbara 30, Redlands 31, San Bernardino Feb. 1, Riverside 2, San Diego 3.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): New Britain, Conn., 24, So. Norwalk 25, Meriden 26, Middletown 27, New London 29, Westerly, R. I., 30, Willimantic, Conn., 31, Putnam Feb. 1, Nashua, N. H., 2, Gloucester, Mass., 3.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Green Bay, Wis., 24, Wausau 25, Antigo 26, Appleton 27, Manitowoc 28, Fond du Lac 29, Oshkosh 30, Beloit Feb. 1, Freeport, Ill., 2, Rockford 3, Joliet 4.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Hattiesburg, Miss., 24, Scranton 25, Montgomery, Ala., 26, Bainbridge, Ga., 27, Palatka, Fla., 29, Tampa 30, Orlando Feb. 1, Ocala 2, St. Augustine 3, Jacksonville 4.
MERRY MARY: Moline, Ill., 22-27, Galesburg 29-Feb. 3.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Lansing, Mich., 24, Battle Creek 26, Kalamazoo 27.
MONTGOMERY AND STONE (Charles Dillingham): St. Paul, Minn., 21-24, Minneapolis 25-27.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 6—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Des Moines, Ia., 21-24, Peoria, Ill., 25-27, Chicago 28-Feb. 3.

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MUTT AND JEFF (Co. B; Gus Hill): Salt Lake City, U., 21-24, Redlands, Cal., 25, Riverside 26, Los Angeles 28-Feb. 3.
MUTT AND JEFF (Co. C; Gus Hill): Fall River, Mass., 25-27, Salem 29, Lowell 30, 31.
MUTT AND JEFF (Co. D; Gus Hill): New York city Jan. 22-Feb. 3.
MY FRIEND FROM DIXIE (Palmer Kellogg): Boston, Mass., 22-27, Worcester 29-31, Springfield Feb. 1-3.
NEVER HOMES (Lew Fields): Boston, Mass., 15-27, Providence, R. I., 29-Feb. 3.
NEWLYWEDS AND THEIR BABY (Eastern; Leffler-Britton): Pittsburgh, Pa., 22-27, Columbus, O., 29-Feb. 3.
NEWLYWEDS AND THEIR BABY (Western; Leffler-Britton): Muskogee, Okla., 24, McAlester 25, Durant 26, Sherman, Tex., 27, Denison 29, Sulphur Springs 30, Shreveport, La., 31, Monroe Feb. 1, Vicksburg, Miss., 2, Jackson 3.
PEARL MAIDEN, THE (Frazee and Lederer): New York city Jan. 22—indefinite.
PINAFORE (Messrs. Shubert): Brooklyn, N. Y., 22-27, Boston, Mass., 29-Feb. 3.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.
PINK LADY (Klaw and Erlanger): Milwaukee, Wis., 21-27, Grand Rapids, Mich., 29-Feb. 3.
PINK LADY (Klaw and Erlanger): Pensacola, Fla., 24, Jacksonville 25, Savannah, Ga., 26, Charleston, S. C., 27, Columbia 30, 31, Knoxville, Tenn., Feb. 3.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RING, BLANCHE (Frederic McKay): Louisville, Ky., 22-24, Evansville, Ind., 25, Memphis, Tenn., 26, 27, New Orleans, La., 28-Feb. 3.
ROSE OF PANAMA (John Cort): New York city Jan. 22—indefinite.
SCHEFF, FRITZI (Messrs. Shubert): Montreal, Can., 22-27, Rochester, N. Y., Feb. 2, 3.
SCHOOL DAYS (Stair and Havlin): Peoria, Ill., 22-24, Joliet 25-27, Chicago 28-Feb. 10.
SHERMAN GRAND OPERA (Joseph Sheehan): Ft. Scott, Kan., 25.
SIDNEY, GEORGE (Frank Whitbeck): Los Angeles, Cal., 21-27, Ocean Park 28, Pasadena 29, Oxnard 30, Ventura 31, San Luis Obispo Feb. 1, Watsonville 2, Monterey 3, San Jose 4.
SMART SET (Charles E. Barton): Chicago, Ill., 21-27, Ft. Wayne, Ind., 28, Cleveland, O., 29-Feb. 3.
SMART SET (Southern; C. E. Barton): Americus, Ga., 24, Columbus 25, Savannah 29, Macon 30, Columbia, S. C., Feb. 1, Charleston 2, Sumter 3.
SPRING MAID (Werba and Luescher): Dallas, Tex., 22-24, Waco 25, San Antonio 26-28, Austin 29, Houston 30, 31, Galveston Feb. 1, 2, Beaumont 3.
SPRING MAID (Werba and Luescher): Worcester, Mass., 22-24, Springfield 25-27, Hartford, Conn., 29-Feb. 3.
SUNNY SOUTH (J. C. Rockwell): Ashtabula, O., 24, Lorain 25, Norwalk 26, Sandusky 27, Napoleon 29, Defiance 30, Hicksville 31, Auburn, Ind., Feb. 1, Angola 2, Coldwater, Mich., 3.
SWEETEST GIRL IN PARIS (Harry Askin): Montgomery, Ala., 24, Pensacola, Fla., 25, Mobile, Ala., 26, Birmingham 27, Atlanta, Ga., 29, 30, Anniston, Ala., 31, Rome, Ga., Feb. 1, Knoxville, Tenn., 2, Lexington, Ky., 3.
SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14-Feb. 3.
THREE TWINS (Western; F. A. Wade): Pasadena, Cal., 24, Riverside 25, San Bernardino 26, Redlands 27, Prescott, Ariz., 29, Phoenix 30, Tucson 31, Bisbee Feb. 1, Douglas 2, El Paso, Tex., 3, 4.
THREE TWINS (Philip H. Niven): Wilson, N. C., 24, Newbern 26, Wilmington 27, Fayetteville 29, Darlington, S. C., 30, Florence 31, Sumter Feb. 1, Newberry 2, Augusta, Ga., 3.
TOP O' THE WORLD (Bailey and Fitzgerald): Memphis, Tenn., 26, 27, Little Rock, Ark., 28, Hot Springs 29, Pine Bluff 31, Greenville, Miss., Feb. 1, Natchez 2, Vicksburg 3, Monroe, La., 4.
TRENTINI, EMMA (Oscar Hammerstein): Cleveland, O., 22-27.
VAN, BILLY B. (Stair and Havlin): Chicago, Ill., 14-27, St. Louis, Mo., 28-Feb. 3.
WARD AND VOKES (Stair and Havlin): St. Louis, Mo., 21-27, Louisville, Ky., 28-Feb. 3.
WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

MINSTRELS.

DOCKSTADER'S, LEW (O. F. Hodge): Johnstown, Pa., 26, Altoona 27, Brooklyn, N. Y., 29-Feb. 3.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Atlanta, Ga., 26, 27, Athens 29, Greenville, S. C., 30, Salisbury, N. C., 31.
FIELD'S, AL. G.: Scranton, Pa., 24, Middletown, N. Y., 25, Newburgh 26, Poughkeepsie 27.
GEORGIA TROUBADOURS (Wm. C. McCabe): Neodesha, Kan., 24, Leroy 25, Burlington 26, Hartford 27, Emporia 28, Strong City 30, Florence 31, Marion Feb. 1, Canton 2, Newton 3.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Brooklyn, N. Y., 22-27, Newark, N. J., 29-Feb. 3.
AMERICANS (Ed. D. Miner): Chicago, Ill., 21-Feb. 3.
BEHMAN SHOW (Jack Singer): Toledo, O., 21-27, Chicago, Ill., 28-Feb. 3.
BELLES OF THE BOULEVARD (Fred Mc-Aller): Buffalo, N. Y., 22-27, Rochester 29-Feb. 3.
BEN WELCH (Jack Singer): Louisville, Ky., 21-27, Cincinnati, O., 28-Feb. 3.
BIG BANNER (Gallagher and Shean): Hoboken, N. J., 22-27, New York city 29-Feb. 10.
BIG GAIETY (W. A. Miller): Minneapolis, Minn., 21-27, Omaha, Neb., 28-Feb. 3.
BIG REVIEW (Henry P. Dixon): St. Louis, Mo., 21-27, Indianapolis, Ind., 28-Feb. 3.
BOHEMIANS (Al. Lubin): Scranton, Pa., 22-27, Newark, N. J., 29-Feb. 3.
BON TONS (Jess Burns): Philadelphia, Pa., 22-27, Baltimore, Md., 29-Feb. 3.
BOWERY (Hurtig and Seamon): New York city 22-27, Philadelphia, Pa., 29-Feb. 3.
BROADWAY GIRLS (Henry Shapiro): Cincinnati, O., 21-27, Chicago, Ill., 28-Feb. 10.
CENTURY GIRLS (Morris Weinstock): Pittsburgh, Pa., 22-27, Johnstown 29, Altoona 30, Harrisburg 31, Reading Feb. 1, Allentown 2, Chester 3.
CHERRY BLOSSOMS (Max Armstrong): Louisville, Ky., 21-27, Cincinnati, O., 28-Feb. 3.
COLLEGE GIRLS (Chas. Foreman): Providence, R. I., 22-27, Boston, Mass., 29-Feb. 3.
COLUMBIA (Frank Logan): Boston, Mass., 22-27, Albany, N. Y., 29-31, Schenectady Feb. 1-3.
COZY CORNER GIRLS (Louis Watson): Montreal, Can., 22-27, Toronto 29-Feb. 3.
CRACKERJACKS (Bob Manchester): Baltimore, Md., 22-27, Washington, D. C., 29-Feb. 3.
DAFFYDILS (Sam Rice): Buffalo, N. Y., 22-27, Detroit, Mich., 29-Feb. 3.
DARLINGS OF PARIS (Chas. Taylor): New York city 22-27, Philadelphia, Pa., 29-Feb. 3.
DREAMLAND (Dave Marion): Washington, D. C., 22-27, Pittsburgh, Pa., 29-Feb. 3.
DUCKLINGS (Frank Calder): Indianapolis, Ind., 21-27, Louisville, Ky., 28-Feb. 3.
FOLLIES OF THE DAY (Barney Gerard): Newark, N. J., 22-27, New York city 29-Feb. 10.
GAY WIDOWS (Louis J. Oberworth): Kansas City, Mo., 22-27, St. Louis 28-Feb. 3.
GINGER GIRLS (Hurtig and Seamon): Milwaukee, Wis., 21-27, Minneapolis, Minn., 28-Feb. 3.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Chicago, Ill., 21-27, Detroit, Mich., 28-Feb. 3.
GIRLS FROM MISSOURI (Louis Talbot): Chicago, Ill., 14-27, Cleveland, O., 28-Feb. 3.
GIRLS FROM RENO (James Madison): New York city 22-Feb. 3.
GOLDEN CROOK (Jas. Fulton): Pittsburgh, Pa., 22-27, Cleveland, O., 28-Feb. 3.
HASTINGS'S BIG SHOW (Harry Hastings): Detroit, Mich., 21-27, Toronto, Can., 29-Feb. 3.
HIGH SCHOOL GIRLS (Arthur Gorman): Cleveland, O., 22-27, Pittsburgh, Pa., 29-Feb. 3.
HONEYMOON GIRLS (Al. Rich): Chicago, Ill., 21-27, Milwaukee, Wis., 28-Feb. 3.
IDEALS (Sam Robinson): New York city 15-27, Brooklyn, N. Y., 29-Feb. 10.
IMPERIALS (Sim Williams): Brooklyn, N. Y., Jan. 22-Feb. 3.
JARDIN DE PARIS (Burt Hendricks): Brooklyn, N. Y., 15-27, New York city 29-Feb. 3.
JERSEY LILIES (Wm. Jennings): Philadelphia, Pa., 22-27, Brooklyn, N. Y., 29-Feb. 3.
KENTUCKY BELLES (Mike Fenton): Detroit, Mich., 21-27, Chicago, Ill., 28-Feb. 3.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 22-27, New York city 29-Feb. 3.
LADY BUCCANEERS (Harry M. Strouse): Jersey City, N. J., 22-27, Boston, Mass., 29-Feb. 3.
LOVE MAKERS (Dave Goran): Boston, Mass., 29-Feb. 3.
MERRY BURLESQUERS (Joe Leavitt): Milwaukee, Wis., 21-27, Minneapolis, Minn., 28-Feb. 3.
MERRY MAIDENS (Edward Shafer): Boston, Mass., 22-27, Montreal, Can., 29-Feb. 3.
MERRY WHIRL (J. Herbert Mack): Albany, N. Y., 22-24, Schenectady 25-27, Brooklyn 29-Feb. 3.
MIDNIGHT MAIDENS (Wm. S. Clarke): New York city Jan. 22-Feb. 3.
MISS NEW YORK, JR. (Wm. Fennessy): St. Paul, Minn., 21-27, Omaha, Neb., 28-Feb. 3.
MOULIN ROUGE (Joe Pine): Chicago, Ill., 21-27, Milwaukee, Wis., 28-Feb. 3.
PACEMAKERS (T. M. Herks): Rochester, N. Y., 22-27, Buffalo 29-Feb. 3.
PAINTING THE TOWN (Holliday and Curley): New York city 15-27, Springfield, Mass., 29-31, Worcester Feb. 1-3.
PASSING PARADE (M. Messing): Cincinnati, O., 21-27, Chicago, Ill., 28-Feb. 3.
PAT WHITE'S GAIETY (Walter Greaves): Philadelphia, Pa., 22-27, Wilkes-Barre 29-Feb. 3.
QUEEN OF BOHEMIA (Henry P. Jacobs): Cleveland, O., 21-27, Toledo 28-Feb. 3.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Philadelphia, Pa., 22-27, Jersey City, N. J., 29-Feb. 3.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): St. Louis, Mo., 21-27, Louisville, Ky., 28-Feb. 3.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Schenectady, N. Y., 22-24, Albany 25-27.
ROSE SYDELL'S (W. S. Campbell): Springfield, Mass., 22-24, Worcester 25-27, Providence, R. I., 29-Feb. 3.
RUNAWAY GIRLS (Peter S. Clark): Newark, N. J., 22-27, Hoboken 29-Feb. 3.
SAM DEVERE'S (Louis Stark): Minneapolis, Minn., 21-27, St. Paul 28-Feb. 3.
SOCIAL MAIDS (Hurtig and Seamon): Kansas City, Mo., 21-27, St. Louis 28-Feb. 3.
STAR AND GARTER (Frank Weisburg): Rochester, N. Y., 22-27, Schenectady 29-31, Albany Feb. 1-3.
STAR SHOW GIRLS (John T. Baker): Harrisburg, Pa., 24, Reading 25, Allentown 26, Chester 27, Washington, D. C., 29-Feb. 3.
TAXI GIRLS (Hurtig and Seamon): St. Joseph, Mo., 22-25, Kansas City 28-Feb. 3.
TIGER LILIES (D. R. Williamson): Omaha, Neb., 21-27, Kansas City, Mo., 28-Feb. 3.
TROCADEROS (Chas. H. Waldron): New York city 22-27, Philadelphia, Pa., 29-Feb. 3.
VANITY FAIR (Rowman Bros.): Brooklyn, N. Y., 22-27, New York city 29-Feb. 3.

MISCELLANEOUS.

GAMBLE, ERNEST: Orlando, Fla., 25, Jackson, Miss., 27, Galveston, Tex., 30, San Antonio Feb. 1, San Marcos 3.
HOFFMAN, GERTRUDE: Toronto, Can., 22-27, Montreal 29-Feb. 3.
LITCHFIELD, NEIL, TRIO: Aledo, Ill., 25, Reynolds 26, Lostant 27, Tampico 30, Gilman 31, Jamestown, Mich., Feb. 1, Vassar 2, Peotone, Ill., 3.
MILDRED AND ROUCLERE (Harry Rouclere): Philadelphia, Pa., 22-27.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Chicago, Ill., 21-27, Milwaukee, Wis., 28-Feb. 3.

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REFLECTIONS

AN APPRECIATION.

Editor of THE DRAMATIC MIRROR:

I wish to pay tribute to our dear friend and brother, Charles T. Catlin, who was associated with the Actors' Church Alliance for many years. His was a useful life; he had every quality of a gentleman, and his many deeds of kindness will linger long in our memories. He loved the beautiful, sided with the weak, had pity for the poor, and gave with a generous hand. He stood for peace and justice. There was no better or manlier man than beloved Charles T. Catlin.

DAMON LYON.

TEXAS DATES CANCELLED.

Because of the prevalence of meningitis in some parts of Texas, Klaw and Erlanger have cancelled all theatrical bookings for the northern part of that State until the disease has been checked. It is announced that this has been done not so much on account of the probable bad business that comes to theatres during an epidemic, as on account of the members of the theatrical companies, who might contract the disease. This would mean the quarantining of the entire company and considerable expense and discomfort to the actors. Many other theatrical organizations have shifted their bookings to escape the affected part of Texas.

NEW THEATRES IN PHILADELPHIA.

The rumor factory has been very busy in Philadelphia this last week and has announced the erection of two new vaudeville houses. It is understood that Harry Davis, of Pittsburgh, has bought a site for a $100,000 vaudeville house in West Philadelphia, at Fifty-second and Market streets. The other report is that Manager Taylor, of Zimmerman's Keystone and Liberty theatres, intended to erect a new playhouse in the heart of Germantown, on Germantown Avenue, north of Chelten Avenue.

Marc Loew's Philadelphia venture, at Tenth and Callowhill, where he has leased the old National Theatre, opened this week with vaudeville.

REHAUSER WITH WAYBURN.

John W. Rehauser, formerly musical director of Lew Fields' Girl Behind the Counter and late conductor for Carrie De Mar in vaudeville, has been especially engaged as musical director and to create the part of the composer Julius von Liftintunes, with Ned Wayburn in The Producer. The attraction opens at Jacques's Theatre, Waterbury, Conn., Feb. 5. The New York premiere will occur at Hammerstein's Victoria Theatre, Feb. 19, to be followed by a season of twelve consecutive weeks in New York city

THE HAVLIN THEATRE.

Mayor Frederick H. Kriesmann, of St. Louis, has recommended the repair of Havlin's Theatre in that city to Building Commissioner J. N. McKelvey, after various architects had inspected the building. The McKelvey Construction Company has recently been altering the theatre, and left the girder under the parquet floor more than three inches out of plumb. Performances are being given in the house, but the public, knowing the condition of the structure, is wary about venturing in.

BENEFITS FOR WALSH FAMILY

Two benefits were given for the family of Chief Walsh, who lost his life in the Equitable Building fire, at the New York Theatre Roof-Garden on Jan. 18 and at the Harris on the afternoon of Jan. 19.

FRITZI SCHEFF HURT.

Fritzi Scheff, while playing The Night Birds, which opened in Providence on Jan. 15, was injured by a dancer, who accidentally struck her with his foot while doing a flip. Miss Scheff was not seriously hurt, and the performance was not interrupted.

QUESTIONS ANSWERED.

L. H., Geneva, Ohio.—The Russell Brothers have been in vaudeville for several years, presenting The Servant Girls.

H. B. T.—Lelia McIntyre is playing in The Girl of My Dreams, a musical comedy. Her address will be found in the dates ahead, published each week in THE MIRROR.

A. G. B., Indianapolis.—Address Miss Crabtree in care of the Park Theatre, Boston, Mass. Miss Crabtree owns the theatre. Margaret Mather died April 7, 1898.

F. H. C., Cedar Rapids.—Ysabel De Witte Kaplan wrote the sketch, $1,000 Reward, which Nance O'Neil used in vaudeville. Her address is unknown. Write her in care of THE MIRROR.

An Old-Time Reader, Chicago: It is not absolutely necessary in submitting a manuscript to ask a manager's permission, for every manager, in his search for suitable plays, is anxious to read new plays. By all means include return postage.

CONSTANT READER.—W. D. Lombard may be reached by addressing a letter to THE DRAMATIC MIRROR for him.

At next Sunday's concert at the Hippodrome, the following artists will appear: Albert Spalding, Alexander Heinemann, Charlotte Maconda, Paul Morenzo, Laura Graves, Victor Benham, and the Volpe Symphony Orchestra.

The chorus girls at the Winter Garden have begun taking dancing lessons from Mikail Mordkin.

Owen McGuiveney, the Irish actor, is coming to America to appear in vaudeville on the Orpheum Circuit, in a protean sketch called Bill Sykes.

Frances Fields, eldest daughter of Mr. and Mrs. Lew Fields, gave a luncheon at the home of her parents in West Ninetieth Street, Monday afternoon, in honor of Grace George, and later was hostess to a party of her girl friends at the matinee at the Maxine Elliott Theatre, where Miss George is playing. The young ladies occupied the two stage boxes. In the party besides Miss Fields were the Misses Frances Harris, Madeline Moritz, Gladys Weingreen, Katherine Janowitz, Hattie Myers, Gladys Ritterband, Teresa Washauer, Edna May, Annette Freund, Frances Sickles, and Elaine Toch.

Werba and Luescher have engaged Max Bendix as musical conductor for their new production, Rosemaid.

Al. Jolson has been out of the cast at the Winter Garden for the last week, owing to a severe attack of bronchitis.

Stella Hammerstein, recently seen in Everywoman, will make her debut in vaudeville, under the management of her brother, Arthur Hammerstein, in Herbert Thomson's drama in three scenes, entitled The Tyranny of Fate, in Atlantic City, Feb. 5. The following week the drama will be presented at Hammerstein's Victoria Theatre.

John T. Wenyon, the elocutionist, has returned from a trip through Australia and India, where he has been well received by press and public.

The alumni of the American Academy of Dramatic Arts gave a reception on the afternoon of Jan. 19 to its president, Franklin H. Sargent.

Charles Scribner's Sons have issued "The Referendum, Initiative, and Recall in America," by Ellis Paxson Oberholtzer. This is a revised version of his "Referendum in America," published some years ago.

George Highland, who was formerly seen on the Orpheum Circuit with the billing of George Highland and company, is now doing a single act in vaudeville.

Cora Simpson and company are now playing engagements in the Middle West, previous to a second tour of the Sullivan-Considine Circuit.

Merle H. Norton recently opened a show with the title Casey Jones, and it is doing so well that he will send out a second company on Jan. 22.

Victor E. Lambert, formerly known as a one-night-stand producer, has a new act in vaudeville.

Edward Anderson, formerly manager of various one-night-stand shows, is managing a vaudeville act, Protol.

Mrs. Robert Fitzsimmons (Julia Gifford) is playing vaudeville engagements in the Alfred Hamburger houses of Chicago.

Nick Long and Idalene Cotton recently completed a tour of the Hodkins Lyric Vaudeville Circuit in the South.

The will of Edith Crane, wife of Tyrone Power, was filed for probate on Jan. 19. Her house, No. 251 Lincoln road, Brooklyn, is left to her mother, Emily H. Crane. Mrs. Power bequeathed the remainder of her estate to her husband. The will is dated Dec. 29, 1911.

Mrs. Charles H. Marshall, of East Seventy-seventh Street, entertained at luncheon last Friday Madame Simone, Mrs. Edmund L. Baylies, Lewis Waller, Arnold Daly, and M. Casimir-Perier, the husband of Madame Simone.

Professor Richard Burton, of the University of Minnesota, took up the Irish drama in his third lecture before the Brooklyn Institute in the Academy of Music on Jan. 17.

While playing Fairmont, W. Va., Adelaide French, who is starring in Madame X., was elected an honorary member of the Ladies' Player Club of that city.

W. D. Stone, comedian with The Silver Thread company, was tendered a reception in Savannah, Ga., during a recent engagement in that city.

Eugene Walter, author of The Easiest Way, has left for London, where he plans to present the play with Laura Nelson Hall in the part she originated here. Miss Hall also is on her way to Europe.

August Lindberg, a Swedish actor-manager, will give a performance in Swedish of Ibsen's Ghosts at Carnegie Lyceum on Jan. 29. Herr Lindberg appeared in the role of Oswald at the first performance of Ghosts on any stage. His company will include Hilda Englund, Sara Nordstrom, Mr. Nordquist, and Mr. Johansson.

Edgar Selden, general manager of the Shapiro Music Company, and vaudeville impresario, is after the two alleged vaudeville pirates who have appropriated the title of The Getaway, a one-act play which he recently tried out and is now holding for the United Booking time. The Getaway was originally published in *Short Stories*, written by Will A. Page, duly copyrighted, and rewritten by Mr. Page into a one-act drama, copyrighted in December, 1910. He sold the acting rights to Mr. Selden. Mr. Selden has learned that two other parties are producing almost the identical sketch, obviously adapted from the magazine story, and that one of the sketches bears the title of The Getaway.

Fielding Thatcher entertained about fifty people at his rooms in the Longacre Studios last Thursday. Among those present were Mrs. Jackson Gouraud, Kate Rolls, Vida Whitmore, Kathleen Clifford, May Vokes, Ethel Green, Nita Allen, Nina Morris, Doris Cameron, M. Maurice, Garney Woodworth, and others.

Norman Hackett is playing in Satan Sanderson at the Majestic Theatre, Jersey City, this week. Several managers and actors have seen the play, also parties from the Hungry Club and the Theta Delta Chi College Fraternity, of both of which Mr. Hackett is a member. Hallie Erminie Rives, the authoress of Satan Sanderson, gave a box party to a number of her literary friends Monday night.

Righteous Harrisburg, Pa., has put the ban on The Easiest Way because it is "injurious to public morals." For this the Mayor and the Vigilance Committee of the Civic Club co-operated.

A daughter, Ruth Marriman, weighing nine and a quarter pounds, was born to Mr. and Mrs. John Roger Bartlett on December 31, at Buffalo, N. Y. Mr. Bartlett has been stage director for M. and S. Aborn for a number of years. Mrs. Bartlett (Mae Marriman) was contralto with Aborn English grand opera until last April, when Mr. and Mrs. Bartlett retired from the stage. Mr. Bartlett is now engaged in reinforced concrete building in Buffalo, N. Y.

Nathalie Perry recently rejoined Brady's No. 2 Baby Mine company, playing the part of Aggie Jenks, in which she met with success last season.

Martin Brown has introduced a new dance number in Vera Violetta at the Winter Garden. It is called the Cafe Man, and introduces variations of the Turkey Trot and Grizzly Bear.

Charles Dickson, author of Three Twins and Bright Eyes, will appear in New York soon in a one-act play called In the Suburbs.

Harrison Fowler has left the Proctor Stock company of Elizabeth, N. J., to join L. Morrison's The Sixth Commandment, which is playing in the West.

Josie Robinson Haywood is appearing with the Proctor Stock company in Elizabeth, N. J. Edna Archer Crawford is leading woman; James B. Cunningham, leading man, and the other members of the company are Elmer F. Powell, J. F. Mulligan, Brigham Royce, Winthrop Chamberlain, David C. Werner, Thomas Williams, Thomas Mitchell, John Dunn, Claude Henry, Tony Hodges, Bernice Belknap, and Frances Williams. Drew A. Morton is stage director.

Vaughan Glaser and his company opened at the Cleveland Theatre, Cleveland, O., for an eight-week engagement, Jan. 22. His first play was William Faversham's The World and His Wife. Fay Courtenay is the leading lady, supported by Margaret Neville, Madeline Delmar, Beulah Watson, Fred Kerby, James Hester, and Frank Dae, some of whom have been members of the Cleveland players. Mr. Glaser will give nine performances a week, matinees being given on Tuesdays, Thursdays, and Saturdays.

About $2,500 was realized last Sunday night at the special concert held at the New York Theatre for the benefit of the Hebrew Sheltering and Immigrant Aid Society.

A daughter was born to Mr. and Mrs. Fred Stone in New York on Jan. 21. Mr. Stone is still playing out of town in The Old Town

Hans Robert, who recently appeared at Weber's Theatre in A Man of Honor, will enter vaudeville with a sketch called The Son, making his first appearance at Hammerstein's Victoria on Feb. 5.

Dorothea Adler, a girl of eleven, wrote and staged a play called Poverty in her home in West Ninety-eighth Street, and on the proceeds of it gave a party to her child friends at "Little Hungary" on the afternoon of Jan. 21.

The New York Women's League for Animals held a meeting at the Plaza on the afternoon of Jan. 23. Beatrice Herford and Otis Skinner were on the programme of entertainment.

Several professional people were driven out of their apartments in the Hotel Theodore, Baltimore, on Jan. 14, in a fire which started in that building early in the morning

LITIGATION.

Genevieve Russell, leading woman in North Brothers Stock company, Thelma, Kan., is the plaintiff in a suit to recover $25,000 damages from the city of Topeka, on account of injuries received by being thrown from her horse on the evening of the tenth. City employees failed to place lights on a wire which was drawn across the street on which repairs were being made and Miss Russell plunged into the wire, causing the horse to fall upon her. She sustained a broken arm and internal injuries.

Joseph R. Poulin, the hypnotist, known on the stage as Pauline, has brought suit against William Morris, Inc., to recover $16,000 under a contract by which Pauline was engaged for twenty weeks at $2,000 a week. He was discharged after an engagement of twelve weeks. The answer to the $16,000 suit is that the contract required Pauline to perform on Sundays and is therefore void.

Anne Gura-Hummel, a noted German opera singer, is suing Fred. C. Whitney for $10,000 for alleged breach of contract, and Hermann Gura is suing for $3,000. In June, 1911, the two singers were engaged by Mr. Whitney in Berlin for a tour of England, the United States, and Canada. The woman was to receive $500 a week and the man $200 for a term of twenty weeks. Mrs. Gura-Hummel was to sing the parts of Octavian and Marschallin in Richard Strauss's opera Der Rosenkavalier, and Mr. Gura was to sing the roles of Fanival and Ochs in the same opera.

Lee Shubert won in his action against Leopold Sondheim, as executor, and recovered $29,629 damages given by the Appelate Division, affirmed in the Court of Appeals in Albany. The litigation was over the Astor Theatre, which was built as a speculation by Bimberg, since deceased. The house was leased eventually to Wagenhals and Kemper, who have controlled it ever since its opening. When this lease was effected Mr. Shubert brought suit, charging a breach of contract.

The suit of $25,000 damages, brought by John Dacey, former treasurer of the Herald Square, against the Shuberts, has been dismissed by Supreme Court Justice McCall. Dacey was arrested Feb. 14, 1908, on the charge of larceny from the box-office of his theatre. On trial he was acquitted.

Supreme Court Justice Greenbaum has directed a verdict of $5,650 for Margaret Anglin in a suit against the estate of Maurice S. Wormser on a note for $5,000. The note was executed by Wormser in September, 1909, and indorsed by himself and Timothy W. Anglin, brother of the actress. Miss Anglin discounted it.

By the ruling of Vice-Chancellor Garrison, of the Court of Chancery, Jersey City, the trustees of the estate of the late Henry N. Bennett, of Pittsburgh, will be obliged to deposit in bank all money in their possession, and to make an accounting of the estate. The estate was valued at $1,200,000, of which Laura Biggar was to receive by will sixty per cent. She settled for $240,000, and claims she received but $190,000. It was in her suit for the balance that the ruling of the Vice-Chancellor took place.

A. G. Delamater, owner of the play Dear Old Billy, has sued the *Evening Telegram*, of Toronto, for $25,000 for libel. The paper published a review of the play recently in which it called it a suggestive comedy.

Suit was filed last week by the Columbia Building and Theatre Company, the Chicago Gaiety Theatre Company, and the Kansas City Theatre Company against L. Lawrence Weber, treasurer of the Columbia concern, charging the defendant with accepting secret rebates on building contracts. It is alleged that in assigning the contract for the $325,000 building of the Columbia Building, Seventh Avenue and Forty-seventh Street, in February, 1909, Weber accepted $40,000 in secret rebates. In Chicago it is alleged that he accepted $25,000 as a consideration for placing the Gaiety Theatre Building contract with H. Ellenberger and Company. Weber was at that time in theatrical partnership with Edward F. Rush, with whom he is alleged to have shared his graft.

NEW THEATRES.

A new theatre, built by B. F. Keith and called the Keith Theatre, was formally opened in Lowell, Mass., recently. The interior of the theatre is finished in sepia tints. The seating capacity is 1,800, and the seats themselves are upholstered in green leather, and have a mission wood finish. The pitch of the auditorium floor is extraordinary. There is no possibility of any interference with one's vision in any seat on the lower floor. There are over five hundred sprinkler heads throughout the building and eleven exits beside the main entrance for use in case of fire. The heating and ventilation appliances provide for the comfort of the patrons both in Summer and Winter. The entire house is fitted with an auxiliary lighting system, so that if anything happens to the main lighting plant, the house or stage will remain in darkness only so long as it takes to reach the emergency lever, which throws the auxiliary system into operation, which is an exact replica of the general plant.

The Columbia Theatre in Toledo, O., opened recently. The theatre holds 867 people, and is equipped with a pipe organ. Marcus Loew is booking the house.

John H. Clemmer, owner of the Clem and Casino theatres in Spokane, Wash., and his son, James Q. Clemmer, owner of the Dream Theatre at Seattle, are financing an exclusive photo playhouse, costing $100,000, to be built in Second Avenue in the last-named city. The house will be 60 by 108 feet, and will seat 1,500. It is to be ready on March 1, 1912.

Harlem is to have a new theatre to be devoted to vaudeville and motion pictures. Plans have been filed with the Building Department by Max J. Kramer, president of the Kramer Contracting Company for a three-story theatre structure at the southeast corner of Lenox Avenue and 111th Street. It will be called the Lenox, and will seat 856 persons in the orchestra and 358 in the balcony. It is to cost $50,000.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

ROMAINE FIELDING

A leading man in one of the Lubin Companies

ATTENTION is called to a novel contest in which MIRROR readers are invited to participate—namely, the writing of reviews of motion picture dramas and comedies. Briefly, THE MIRROR will give four prizes twice a month for the best reviews of new motion picture productions received during each half month ending the fifteenth and last day of each month. Particulars and conditions will be found on another page. There are many reasons why a contest of this character should prove interesting, instructive, and valuable to the art and the picture public. It will help promote among the public increased interest in the pictures; it will assist in developing analytical study of motion pictures as an art; it will supply a key to unprejudiced public opinion of the films; in the case of scenario writers it will aid in the study of picture story construction.

* * * *

A few words of advice to those who may desire to compete will not be out of place. It should be the aim of the reviewer to get at the heart and soul of the picture story he selects for criticism. The theme of the subject and the logic of the plot are of far more importance than errors of detail, although these latter should not be ignored when conspicuous. The points to be considered in reviewing each film should be, first, the story and its construction; second, the quality of management and directing, and, third, the individual acting of the players. Reviewing is not merely finding fault and picking flaws; it is more properly the bestowal of praise where it is deserved—the recognition of merit where it exists. And always, whether a defect is pointed out or a signal feature of excellence be mentioned, there should be a good reason given.

* * * *

In deciding the winners each half month, the intelligence with which the contestants have selected their picture subjects for review will be taken into important account. A contestant who reviews a pointless farce will probably stand less chance of winning a prize than one who has chosen some picture that presents real food for thought or discussion. In judging a review there will be no hard and fast rules, but, generally speaking, first weight will be given to the writer's appreciation and analysis of the story, the directing, the settings and the acting; next, the literary skill and wit with which the review is written, and last, the choice of a subject. As the contest progresses, other observations will be suggested. Attention is again directed to the details and conditions of the contest, printed on another page, with particular emphasis on the requirement that each review must be written and mailed to THE MIRROR within one week after the picture has been first released for exhibition by the manufacturer—this to prevent contestants from having recourse to published reviews.

* * * *

The opinion expressed in these comments last week that inserted speeches used in films as subtitles or captions should appear only at the psychological moments in the pictures, when they are represented as being spoken, does not meet with the unanimous approval of students of scenario construction. One very capable scenario editor argues with much reason that if the action in a picture at a vital moment be suspended for the insertion of a quoted speech the hold on the spectators will be lost. The point is one that is well worth considering, and yet it does not controvert the claim made by this writer that the only right place for a speech to appear is the place where it comes in naturally. At the best, the scenario editor's objection to this rule amounts only to an objection to any quoted speeches at all, and on this point it is probable that a few concrete examples and experiments will prove more than any number of columns of argument. It will, therefore, be interesting and instructive to see the matter put to greater test than it has been. The Spectator recalls several instances where the producers have inserted quoted speeches precisely as described, *i. e.*, by cutting the film at the exact instant when the speech is supposed to be uttered, and the result has been advantageous. One instance in particular was noted last week in a new Vitagraph, Willie's Sister. Willie, the freshman at college, had been hazed to the limit, but when his pretty sister came to visit him the college boys suddenly discovered what a popular chap Willie was. In stringing the flatterers along, as the saying goes, Willie whispered in the ear of his chief tormentor: "She says you are dandy looking." Here was a point in the picture that was ideal for just such an insert, and it is instructive to note that it caused the spontaneous laughter of the houseful of spectators.

* * * *

There is this to be added to the claim—self evident as this writer believes—that quoted speeches should only appear in films where they rightly come in: The insertion if made at all should be brief, pointed, and distinctive, and should not be anything that would have been perfectly apparent to the spectators without the insertion. For instance, if the situation in the story results in one of the characters making a speech or declaration of striking importance, the import of which is perfectly clear to the spectators, the insertion of the words of the speech would be disconcerting and useless, unless the phraseology had wit of its own or conveyed some peculiarity of meaning that could not be understood from the picture alone. Or suppose the situation is susceptible of more than one meaning, then a properly worded speech would make it clear at the very moment in the story when it is most necessary to keep the minds of the spectators on the correct track. But in any event this much is conceded: Inserted quotations from supposed speeches of the characters should be short and pointed. They should not unduly suspend the action.

HERBERT BLASCHE

Representing the Gaumont interests in America

HOWARD MESSENEER

Popular Essanay Character Comedian

* * * *

Discussion of the apparent tendency toward a policy of exploiting stars in motion pictures continues to command attention of producers, many of whom look upon the drift as to a rock ahead that may mean great danger to the art. Those who see trouble in the undue featuring of star players have in mind the experience of the theatrical stage, where the exploitation of stars has admittedly proved a handicap and a great deal of a nuisance. The craze for stage stars has caused the artificial making of regiments of near stars, whose only claim to special distinction may have been good looks, a scandal or a "pull." Deserving and faithful workers in the ranks have been made to suffer thereby, for the reason that the fortunate stars were able to command such munificent rewards that there was little left for their equals or betters.

* * * *

It does not, however, seem reasonable to suppose that the star craze will or can work out in the same way in pictures, because conditions are so vastly different. In pictures, the star is called on to appear, not in one production, in which she may be trained and rehearsed until able to do presentable work, but she must appear in hundreds of roles—literally hundreds. She or he must prove absolute ability and versatility, and even then it goes for nothing if the supporting company and the plays do not prove equally good. The situation, therefore, becomes more analogous to the old stock company conditions when every player had to be of equal ability, and there were no stars—or rather, all were stars, with their hosts of friends among the public who loved them and shouted their praises. If we examine the motion picture stock companies that are most successful to-day we cannot fail to note that this is precisely what is happening: the companies are made up of capable units, each one of whom has his or her friends, but no one of whom stands out pre-eminent. A well-balanced company, strong in every part, is the logical answer to the question of best policy in the organization of picture stock companies. There have been stars who have received exceptional pay for picture work, but it has been mostly ephemeral, and The Spectator believes rightly so, for the best interests of the art and of everybody concerned. THE SPECTATOR.

NEW MANAGEMENT KINEMACOLOR.

Henry J. Brock has been appointed managing director of the Kinemacolor Company of America, succeeding Charles E. Ford, the president of the company, in the active management of affairs. A. H. Sawyer remains as secretary. At the annual election Jan. 9 the entire board of directors and officers were re-elected for 1912, including Mr. Ford as president. Mr. Ford's extensive banking interest in the West requiring his attention, he found it necessary to resign from his managerial duties in Kinemacolor. Mr. Brock, the new active head, is a prominent and well-known theatre and amusement manager of Buffalo, N. Y., having a chain of houses in the United States and Canada, and being also president of the Kinemacolor Company of Canada. A well-known theatrical booking man has been placed at the head of the booking branch of the business and a commercial department will handle the production and booking of commercial features, similar to the contract just finished for the National Cash Register Company. An educational department will also be organized, as Kinemacolor makes a special feature of pictures of this class. Other plans for extending Kinemacolor activities will be announced later.

MIGNON IN THREE REELS.

In producing a three-reel photoplay of the opera Mignon Madame Blaschè, of the Solax Company, selected only those portions which appeared to permit of the best settings and opportunity for portrayal of the important incidents in the life of Mignon from her abduction until the time of her recognition by her father. The especially fine photography makes it possible to appreciate the effort expended by Madame Blaschè in the perfection of this film. The scenes selected were: The abduction of Mignon and the death of her mother; Giarno's ill-treatment of Mignon and her rescue by Gaglielino, who purchases her release and has her enter his service as a page; the jealousy aroused in Mignon by the attention of Gaglielino to Philine, and Mignon's subsequent masquerade in Philine's gown and intervention in the duel between Frederico and Gaglielino; Philine, discovering Mignon's sex, taunts her into fleeing from Gaglielino; meeting with Lothario, she tells of the intended insult; Lothario, in anger, sets fire to the palace of Philine, and Mignon, who has secretly returned to bid a last farewell to Gaglielino, is trapped within the building; Gaglielino effects a thrilling rescue, after which Lothario takes Mignon to his castle; through a family prayer which Mignon had learned in infancy, Lothario recognizes Mignon as his daughter; Gaglielino visits Lothario, and discovers Mignon, who subsequently becomes his bride. Darwin Karr portrays the part of Gaglielino; Edgar Lewis, Lothario; Marion Swayne, Mignon; Blanche Cornwall, Philine; Billy Quirke, Frederico, and Lee Beggs, Giarno.

AJAX STUDIO NEARS COMPLETION.

De Witt C. Wheeler, in the course of preparation for his studio, has removed his slide department to a lower floor in the Thirty-first Street building. It is Mr. Wheeler's intention to maintain a triplex studio, which will afford facilities for three settings at one time.

The method of marketing the film of the new company has not as yet been given publicity, but Mr. Wheeler has every confidence that his plans will be put into effect within the next few weeks.

POWERS FARLEY FILM JAN. 27.

The Powers Company had a camera man on the *Rosedale*, the steamer used by the reception committee that met Cardinal Farley on his arrival from abroad. Excellent views were obtained on board the steamer and all along the route to the Cathedral. The film will be released Jan. 27 in place of The Nurse, hitherto advertised for that date.

EVELYN FRANCIS
A member of the Champion Company

HERBERT BLASCHE.

Herbert Blaschè, head of the Gaumont interests in America has come into special prominence by reason of the new Gaumont policy in the United States, which is that Gaumont films will be distributed direct to exchanges without reference to the Sales Company, or any other distributing agency. Mr. Blaschè has represented the Gaumont Company in this country for several years and is popular in motion picture trade circles.

A TRULY REMARKABLE FILM.

An Edison film of remarkable character soon to be released is The Corsican Brothers, illustrations from which are published on this page. One striking peculiarity of the picture is the fact that one actor, George Lessey, plays two parts, appearing in both characters simultaneously on the screen in several scenes. This is done by means of a trick of photography that is well understood in all studios, the distinctive point about this example being that it is so well done as not to be apparent. For instance, in the scene pictured below, in which the two brothers are seated at the table, the mother pours coffee on the hand of one brother, and both flinch at the same moment, the double playing of the two parts by one actor being so perfectly timed as to seem entirely natural. In addition to the above peculiarity the film is one of the strongest and best managed dramatic productions ever issued by any company. A similar instance of one actor playing two parts, both characters appearing on the screen at the same time, is presented in the Selig film, Merely a Millionaire, reviewed this week.

FIRST RUNS AT GANE'S.

Gane's Manhattan Theatre, Broadway and Thirty-first Street, is now running three new Licensed films daily and is, therefore, the best house for seeing first run pictures. No other New York theatre shows over two first runs, of the six issued each week day by the Licensed companies. Gane's Manhattan opens at eleven o'clock in the forenoon and the pictures are exhibited first, before the vaudeville commences. Picture fans who prefer pictures to vaudeville are therefore recommended to go early. Perhaps if this enterprising manager were given proper encouragement by motion picture lovers he might be induced to increase his daily showing of new releases. He is famous for his enterprising qualities.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

LILLIAS B. CARLEY, of Watertown, S. D., is evidently one of the growing army of critical picture patrons—those who want their film fiction reasonable, consistent, and careful as to detail. She writes:

I would like to ask why the big companies allow pictures to go through with so many small incongruities? Do they not see them themselves, or do they think that the public does not? I see so often a splendid picture almost spoiled by some little thing that has been overlooked and helps to destroy the realism. For instance, the other night I saw a picture in which there was a banquet scene, all men, and the napkins used were little fringed tea napkins. Another time there was a lost child, who wandered away bareheaded, with nothing in his hands, yet later when he is shown among the hills he has a hat, which plays quite an important part in his being found. Just to-night I have seen As in a Looking Glass, and in this a woman, living in a very comfortable home, and with a maid, and a nice looking, nicely dressed little daughter taking piano lessons, is pictured as dressed more poorly than a scrub woman is ordinarily, and even in the last scene, where they are pictured as prosperous and very happy, she still wears the horrid looking old dress and apron. There may be some cause for overlooking these small things, but the public at large notice them all, and there are a dozen or more pictures that I could tell about, but these are enough to show what is meant.

Blunders in detail are sometimes overlooked by the makers altogether; sometimes they are due to sheer ignorance; sometimes they are allowed to pass merely because the director or the company argues that it will be too much trouble to retake the scene, and the public won't notice it anyhow; sometimes when the mistake is discovered it is too late to retake the scene, because of change of weather or dispersal of the people playing the necessary parts. All this, however, is no concern of the public. People who pay the price asked at the door to see a picture show are not expected to search their minds for excuses for the mistakes made by the producers. They judge each picture as they see it, and that they do notice the errors is proven by the above letter and many others that THE MIRROR has received in the past, as well as by abundant evidence from other sources. Therefore, producers should by all means take every possible precaution to avoid the blunders. As to press reviews, THE MIRROR has not made it a point always to particularly mention each error observed, because to do so in a brief review sometimes magnifies the importance of the defect, and dwarfs the larger matter of quality of plot and playing, which is often excellent, despite the incidental error.

John Baird, of Springfield, Mass., commences his communication with the question: "Is it or is it not a pertinent inquiry, etc?" The Spectator hastens to reply that it is pertinent, and readers will no doubt agree when they learn the nature of the inquiry. This is it: Mr. Baird wants to know why "in so many moving pictures the men have a way of pawing over the women they meet or are in love with?" The Spectator has often wondered the same thing and is in full accord with Mr.

FROM A REMARKABLE EDISON FILM "THE CORSICAN BROTHERS"
In the first picture George Lessey is playing both brothers, apparently at the same time

Baird in declaring it to be a practice "that would not be tolerated for a moment in the society the actors frequently endeavor to represent." "It is bad form and bad taste," he adds, "and often offensive in its vulgarity. Certainly emotion can be adequately expressed in ways that are more refined. A man doesn't usually fondle a woman to whom he is just introduced within three minutes or thirty minutes." Indeed, he doesn't nor does he "bus" her and smack her in the presence of others even after long courtship. If he did any of these things in real life there would be a scene for the camera worth while.

"Bennie from Lubinville," whose information is always welcome, even if The Spectator doesn't write personal letters to him, writes to state that the part of Lieutenant Kenney in A Romance of the Sixties was played by Romaine Fielding, and the part of President Lincoln was played by Jack Standing, who played two parts in the picture. Also the lead in The Teamster was played by Mr. Fielding, "leading man of the Lubin Western company, that has just left for Arizona, to remain away for about twelve weeks."

"X. Y. Z.," of Boston, wants to know why THE MIRROR does not review and criticise vaudeville acts playing the picture houses. "So many theatres give vaudeville with pictures," says "X. Y. Z.," "that I should think such reviews would interest many readers, and would be of benefit to the managers of those theatres that are employing the acts. Also it might help to improve this class of entertainment." What do other readers think of this suggestion?

"Two Fans," Pittsburgh, Pa.: The cowboy hero in Western Chivalry (Lubin) was Romaine Fielding; the girl was Frances Gibson. The old lady in A Newsboy's Luck (Lubin) was Mrs. George Walters; the newsboy was Leo Lewis. The leading man in Black Chasm (Vita.) was Tom Powers. The father in Wig Wag (Vita.) was Hal Reid. The real uncle in Uncle's Visit (Imp) was William Daly; the nephew was George Tucker; the niece was Ethel Grandon. Orphan Annie in The Empty Crib (Reliance) was Gladys Egan. Emily in David Copperfield (Thanhouser) was Florence La Badie; Ham was William Russell. Jack Standing is now with Eclair.

C. Vernon Reynolds, of Jacksonville, Fla., says: "I'm fourteen; do you think I am too small to ask questions?" The Spectator's experience has been that the younger the person is the more questions he can ask and the more difficult they are to answer. As for Vernon being too small, there is no way of telling, as he didn't send his height and weight. He might be a six footer and still be only fourteen. One of his questions illustrates the propensity of youth to put posers. He wants to know why a certain film company doesn't advertise its picture releases in THE MIRROR. Frankly, THE MIRROR doesn't know, but Vernon might find out by writing to the company direct. The Thanhouser picture of She was made in several different locations, some of them requiring the company to travel 500 miles. James Cruze played Leo.

"A Broken-Hearted Mother" writes from Philadelphia: "Kindly tell me who played the part of the teamster in The Teamster, a Lubin picture. God bless him! He resembles my son that died about four years ago." The question will be found answered elsewhere. The Spectator does not want to be found wanting in sympathy for any broken-hearted mothers, but he will confess frankly that he could find more tears to shed if this mother had signed her name and given her address, and if so blamed many inquiries had not come in from Philadelphia and vicinity regarding this same Teamster picture. Friends of players are advised to not overdo the boosting business.

Sadie T. Brooks, New York: Your question regarding Mrs. Lewisohn (Edna May) and her sister Jane May, and Edna May Spooner and her sister Cecil Spooner, was answered in a recent MIRROR. The two families are not related.

"D. D.," and "G. H.," and "R. S.," of Indianapolis, who join in sending four pages of gush about Warren Kerrigan and Crane Wilbur, are evidently young misses with their hair hanging down their backs and their eye teeth still uncut. The handsome players in the pictures look "grand" and "beautiful" to them just now, but, bless their enthusiastic little hearts, when they grow a little older and find out what brutes most men can be, their illusions of youth will vanish. In the meantime good big slippers in the hands of two or three stern parents might help some.

"M E N.," of Peabody, Mass., is afraid "Dear Spec" will get the hookworm sickness from underwork, and so asks a few questions, with an added incentive in the way of a little praise for THE MIRROR. The leading lady in The Surgeon's Heroism (Lubin) was Ormi Hawley. The leading lady in A Poor Excuse that Worked was Peggy Glynn. Matrimonial questions are not answered. Cannot tell how long Miss Lawrence will rest from her picture work nor what company she will be with when she returns. Perhaps she has enough money to retire on.

"J. H.," Galveston, Tex.: The mail carrier in The Empty Saddle (Essanay) was Francis X. Bushman.

BAD CONDITIONS IN DALLAS.

In Dallas, Tex., an epidemic of cerebro-spinal meningitis and strict enforcement of the Sunday anti-amusement law has been playing havoc with the business of motion picture shows. For the first time since picture shows made their appearance there they have been tightly closed on Sunday for the past six weeks.

Now the city is in the midst of an epidemic of meningitis, and Expert Sophian from the Rockefeller Institute, New York, has ordered people to stay away from all public places. The result has been a tremendous falling off in picture house receipts. Dallas supports twenty motion picture theatres, and under ordinary conditions 30,000 patrons see the shows each day.

ANNUAL NUMBER NEXT WEEK.

THE MIRROR next week will be the annual number, consisting of upwards of a hundred pages, more than half being on coated paper profusely illustrated. The motion picture pages will contain several scores of portraits of favorite players, the larger part of them being from new and special poses never before published. Owing to the extra work of printing and binding the last forms will go to press somewhat earlier than usual.

BISON OFFICES MOVED.

The business offices of the New York Motion Picture Company, producers of Bison films and importers of Ambrosia and Itala films, have been moved from 1 Union Square to 251 West Nineteenth Street, next door to the new factory and plant of the company. The studio work is done in California. The Carlton Laboratories on Long Island, that formerly printed Bison films, were included in the sale of the Reliance Company.

CINES'S BRUTUS A HIT.

The introductory Cines release in the Licensed programme last Saturday proved to be all and more than Mr. Kleine claimed for it. It made a remarkable hit at Gane's Manhattan Theatre and Keith's Union Square, where MIRROR reviewers saw it. The subject, Brutus, which will be found reviewed in the regular department elsewhere, is one peculiarly suited for Italian production. Cines releases should be in strong demand.

UNIQUE NEW YEAR'S CELEBRATION.

The Biograph players on their way to Los Angeles celebrated New Year's Eve on board the train. The company's representative, Mr. Hammer, secured the dining car for the occasion, and gave a midnight supper to the party, 1912 being ushered in with proper feasting and ceremony. Different members of the company gave impromptu numbers, and, altogether, it was a most enjoyable occasion.

JAY HUNT, CHAMPION DIRECTOR.

Jay Hunt, a director of wide experience and proved ability, has been engaged, it is said, as one of the directors for the Champion Company.

A NOVEL LINE OF BUSINESS.

The newly incorporated General Film Publicity and Sales Company has a unique plan of business. It proposes to buy, lease or operate motion picture theatres, sell State rights for special feature films, conduct a general sales business for everything pertaining to the motion picture industry and to undertake the advertising campaigns and sale of films for manufacturers who may require such service. A special department under the management of Max Schneider will produce films for commercial, industrial, educational, scientific and advertising purposes. H. A. Spanuth, publicity man of the Sales Company and formerly connected with various picture companies in managerial capacities, has resigned from that company and becomes president of the new concern. Louis H. Cohn, long connected with the motion picture business, is secretary and treasurer.

SPECIAL MORMON FILM.

The first release of the Great Northern Special Feature Film Company will be A Victim of the Mormons, in three reels. The plan is to sell territorial rights. The company's office has been opened at No. 1 Union Square.

NESTOR COMPANY NOTES.

Jack Conway, the well-known and popular picture player, has been engaged to play leads with the Nestor Western stock company.

Notwithstanding the fact that the Nestor forces are now operating in Hollywood, Cal., near Los Angeles, the company did not miss the Equitable fire, good views being obtained through the activity of Charles Simone, the Eastern representative. The views will be released Jan. 29 on the same reel with Widow Winks.

Scenario writers are asked to make note that the Nestor scenario department has been transferred from the company's main offices, Bayonne, N. J., to the Nestor studio, Sunset Boulevard and Gower Street, Hollywood, Cal., where all manuscripts should be sent.

Reviews of Licensed Films

The Eternal Mother (Biograph, Jan. 11).—The assimilation of the poetic and the dramatic in the tone of this story makes a wonderful symbolic picture of great depth and understanding. It is a masterpiece in the motion picture art, showing how the eternal mother, present in every good heart, enabled the woman to consent to give up the man and—her own hopes of motherhood to the restless woman who came into her husband's life. Then after his second marriage, when a child came that took away the other woman's life in retribution for her sin, the eternal mother in the woman prompted her to take the child as her own—a return perchance for her sacrifice. Through the twilight of his life the man expiated his sin by toil, while the woman waited. At last he came with the night, bent with work and age and went into the house with her. To one looking at the picture as a mere sequence of dramatic events it would be a holding and convincing one, thus proving the power and strength of its art.

The Tenderfoot Foreman (Essanay, Jan. 11).—The tenderfoot in this story is somewhat of a departure from the regulation Easterner going West in pictures. While one admires his courage, one also has the feeling that he carried his presumption a little too far, especially as the scene where he killed the man is not shown in such a manner that one is able to cast judgment as to whether he really shot the man in self-defence. His sudden lovemaking to the girl also seemed a little forced and lacking in the graduations that an honest youth would feel. The film, however, is decidedly well done and makes a good drama of merit, though by no means the best that this company has put out. The tenderfoot is the chap who applies for the position of foreman on her ranch after her father's death and the other men compel her to cease the management and give it over to a man. Her selection of the tenderfoot naturally aroused the hatred of the old foreman. In a quarrel the tenderfoot shoots this man and is about to be lynched, when the girl appears on the scene with the sheriff. Of course this oft repeated climax in a Western picture is fast losing favor with the majority of picture patrons.

Lead, Kindly Light (Edison, Jan. 12).—The manner in which this story has been put on and told is highly effective, and makes one of the most dramatic and convincing of pictures. The directing and management of the cafe scene is a noteworthy exhibition of motion picture action, and, in fact, the presentation of the play, as a whole, is particularly apt in this direction. The story is told of a young country girl that is taken to the city one evening by a young man of high life, when she should have gone to choir rehearsal with her country lover. In the cafe the woman who had tasted the bitterness of life's pleasures rescued her from the man and sent her home. She, too, sought salvation in the desire for a better life that first showed itself as she stood outside the church an outcast from her gay companions, and heard the old familiar hymn that is the title of this picture. The story has been most cleverly constructed, and stands forth as a remarkably good delineation and lesson in life. The contrasts are finely drawn. Laura Sawyer brings much understanding to the role of the woman. The man and maid are played by Bessie Learn and Guy Herlund. J. Searle Dawley is the director, who has brought out the fundamental issues of the drama most convincingly.

Pathe Weekly, Extra Durbar Edition (Pathe, Jan. 12).—From the very nature of its subject this film is, of course, one of great interest as well as one showing a remarkable spectacle of modern times. The camera has taken a remarkably fine set of views depicting various scenes with far and near views. The result is a wonderfully impressive film, showing the grand procession, the field review, and the actual crowning. These later scenes are a most imposing spectacle.

Equitable Fire (Vitagraph, Special).—These scenes, which are called in the film, snapshots of the fire, are more than that—they are remarkably striking moving views around this great conflagration. The ice-covered walls, streets and apparatus sufficiently testify to the hardships under which the fire was so successfully fought.

Willie's Sister (Vitagraph, Jan. 13).—Much amusement may be derived from this film of college life, because the plot has been exceptionally well handled in the making of the various points leading up to the laughable climax. While the story, settings and general atmosphere present college life in a remarkably typical manner, the acting at points somewhat overdraws the situation. From the way it is played in the first part one would almost rather that Willie was somewhat of a cad instead of the ordinary healthy freshman. The treatment his roommate gave him is certainly quite an exaggeration. Over-emphasis is wont to spoil the best organized comedies. Willie, the freshman, came to college and suffered much abuse from every other boy in the college. It would seem, though one would naturally imagine that he must have scraped together some friends among his own classmates. However, he does not seem to be very popular, until his sister arrives. All the boys want an introduction, and he invites them all down for the fifth of July. They come expecting to bask in the sister's society. They find her just departing on her honeymoon. James Morrison as Willie is both typical and convincing in a part well suited for him. Earle Williams fully realized the spirit of his role in spite of the above mentioned drawback.

Paid in His Own Coin (Lubin, Jan. 13).—This film introduces May Buckley into the Lubin forces, and she proves herself an actress possessed with an attractive personality, and one not only showing a knowledge of her art, but a grasp of the needs of a picture. In the film she is a young society woman who has been crippled by a railroad accident. She sues the company, and the railroad lawyer, failing to win her consent to an outside settlement, a junior member of the firm is sent in a social way to outwit her by winning her confidence as a friend. By degrees he makes her forget her crutch, and at a dance he carries her through a waltz. To all these things he testifies in court, and thus causes her to lose her suit. After she has returned from Europe, having had a successful operation, she meets him at a dance, where he fails to recognize her, which strikes one as strange. He proceeds to fall in love with her, but she snubs him by dancing off with the young lawyer who had shown her much attention. As may be seen, the story is not one of much strength or convincing qualities, but manages to keep up a certain interest by the good acting and the superior way in which it is put on.

Meeting of the Ways (Vitagraph, Jan. 12).—This story exerts gripping heart interest when we see how the outcast brother was loved by his little nephew and niece, and how it was their childish pleading that induced him to give up his wayward life and presumably make his future home with his prosperous lawyer brother. Some of the incidents which led up to this happy result were, however, too mechanical and unlifelike; they did not appear to come spontaneously, although the acting was all that could be desired. The wayward brother, having heard crooks plot to burglarize the lawyer brother's home, entered the house by a window, made friends with the kiddies, and then drove the burglars away. He left before the parents came home. We next see him mixed up in a saloon quarrel in which his opponent is shot while drawing a revolver. He is tried for murder, and his brother is assigned by the court to defend him in a most unlawyerlike way, coming into the case during its progress and at once addressing the jury without even consulting his client, whom he had, however, recognized. The defendant is acquitted, thus testifying to Mr. Costello's marvelous eloquence as the lawyer. The locket with the mother's portrait was a bit of stock sentimental business that had no place in the story, as the giving of it by the good brother to the bad one carried no significance, and its recognition at the end was not necessary, because the brothers could not have failed to know each other without it. Leo Delaney was good as the bad brother.

The Old Florist (Essanay, Jan. 16).—Real sentimental sympathy is aroused by this picture by the friendship one is forced to feel for the old florist—a part played with fine realism. The old man bought the flower shop, and then befriended a boy and a girl, apparently brother and sister. The action is not pointed at this stage of the story, and it is not clear how the girl came to be working for the old man, nor do we at once realize the significance of the scene in which the boy watches another man count money. The girl falls sick, and the doctor orders change of climate. The boy steals to get the money, and is sent up for thirty

Mirror Review Contest

For the purpose of stimulating discriminating critical interest in the artistic development of motion picture drama, THE MIRROR will give four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review by contestants, but each review must be deposited in the mails addressed to this office within one week after the published release date of the picture subject reviewed. The schedules of releases published each week in THE MIRROR will show when subjects are first released. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The contest opens now and the first half month period ends Feb. 15, the results appearing in THE MIRROR dated Feb. 24, 1912. Thereafter, twice a month THE MIRROR will contain the results of the contests.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

days, as we are told by titles only. At the end of the thirty days when the old man is in despair over the sick girl, his friend arrives from the West, having struck gold. The friend foots all bills, and takes the girl and her brother West, and the old man is happy. The boy was badly overplayed, but the girl, Eva Prout, was excellent. The story was carelessly constructed, or was tampered with by somebody—possibly censors.

The Cowboy's Best Girl (Selig, Jan. 16).—The farcical situation that is developed in this picture can always be relied upon for laughing results. This has been proven by experience. The lovers having quarreled, each masquerades in a costume of the opposite sex, under some pretext or other, and the two come together in their disguises, after which the identity of each is discovered, and they become reconciled. In this case the interesting disclosures took place at a ball on a ranch where each cowboy or rancher had been invited to bring his best girl. The two principals had quarreled in the East, rather improbably. He had joined a friend on a ranch, and she later had gone to visit an uncle on a neighboring ranch. The pretext on which each attended the ball in disguise was plausible in neither case. For instance, the uncle, having been invited to bring his best girl, took his niece disguised as a boy. The acting was acceptable, though not distinctive.

Father and Son (Vitagraph, Jan. 15).—This unusual little story brings with it a distinct appeal, and, above all, it has been made a most human one, depicting in lifelike and dramatic action, the love and sacrifice that enters the lives of a Chinese laundry man and a white youth whom he brought up from infancy. The film is full of delightful little actions that add much to the significance and meaning of the film as a whole. The role of the Chinaman is played in an exceptionally convincing and typical manner by Eagle Eye, the Vitagraph Indian actor. The boy in early life is Kenneth Casey, and in maturity Earle Williams. He is brought into the laundry by an exhausted woman who dies, and Sing Lee promises to care for the child. As the years go by his affection grows deeper, and he is ambitious that the boy study and learn all the things that boys of his own nationality should learn. The Children's Aid Society, however, appear on the scene, and place the boy in an institution. He escapes back to Sing Lee, and the court decides in the Chinaman's favor. Years afterward when the young man is a promising lawyer and has a sweetheart, Sing Lee is suspected of murder, but is freed by the young lawyer, and the judge who recognizes in him the Chinaman to whom he had given the custody of the child years before. The judge is now the father of the girl the young man is to marry, and with the rest of the family Sing Lee is welcomed into their midst. More of a hesitation and conflict on their part at this point might have been more dramatic as well as natural. It is, however, a wonderfully good film for the expression of character and a reflection of the workings of the human heart.

Jack and the Bean Stalk (Edison, Jan. 16).—The motion picture proves itself a decidedly superior means of expressing the fairy tale from the every nature of the effects it may obtain. In this Edison picture there is some excellent trick photography that adds much to the charms of the story. The giant appears in all his huge proportions, which makes the braveness of the sprightly little Jack all the more pronounced. Aside from these effects it makes a charming little picture of much artistic merit with a distinct and general appeal. The playing is in fine spirit, with Gladys Hulette as a most pleasing and delightful Jack and Miriam Nesbitt as the mother. Harry Eytinge more than meets the requirements of the giant, and the management, as a whole, reflects much credit on Ashley Miller, the director. At the beginning Jack's family is seen being driven from the castle by the giant. Jack's mother is at last obliged to sell the cow, for which Jack receives a few beans at the hands of the butcher. The picture shows us how they grow to the sky when she throws them out the window. Jack climbs it, and with the aid of the giant's wife obtains his money bags, his harp, and the hen that laid the golden egg. The giant comes tumbling down the bean stalk after him, and meets his death at the foot when Jack cuts the bean stalk with an axe.

Billy's Bills (Pathe, American, Jan. 13).—This farce has been worked out along such plausible lines in such a fine sense of humor, that it is exceptionally pleasing. There is also a freshness about it that is altogether commendable, and with the exception of a few instances it is played in excellent spirit, allowing the situation to stand for itself without covering it up by acting that is funny on purpose. Since his wife is prone to go through his pockets every night, the husband, when he receives $500 in payment of a debt, takes the precaution to hide it under the carpet. The next day the wife has a fit of house cleaning, and has the carpet up. Men from the Salvation Army happen along for old papers, and she tells them to gather up the papers that had been under the carpet. Naturally they take up the paper in which the wallet containing the $500 is hid. They dump them into their wagon in a lump. The result is that the husband and wife spend an unsuccessful two hours looking through the papers gathered at the Salvation Army headquarters. When the wagon returns, however, the wallet drops out, and the Salvation Army representative hands it over to a policeman. This policeman meets another who has just suffered injury at the hands of the husband and wife who were passing in lively dispute. When the officers of the law set out to pursue them in order to return their money, they imagine that they are after them for assault upon an officer and flee accordingly. They are captured at last by an accident, and all is well. It is a particularly amusing and well-organized farce, but it is not thought that the trick photography of jumping the stream added anything to the situation, as it seems out of place in this kind of a film.

The Desert Trail (Kalem, Jan. 15).—One has the feeling that this ought to be an excellent and entertaining story as it is of itself, but whatever charm there is to any film is unfortunately lost if the characters are introduced and handled in such a way that it is not always possible to tell just who they are. While this may result from the general management and manipulation, it may also result as it often does from a similarity of players and the costumes they wear. This would seem to be particularly true of cowboy pictures where there is not always the necessary distinction that adds to the clearness, and therefore the enjoyment of the story. When Jack asks for the permission of the father, he is told to prove his ability to support a wife. He leaves for the gold fields to be gone a year with his friend, Dick, who was also his rival. After their success in the gold district they both return across the desert. Dick leaves Jack in the night, taking his horse and gold with him. He returns to the girl, telling her of Jack's death. Before the year is up that she had promised to keep herself free for Jack, Bob, in order to win the heart of her girl friend goes out to the desert to find Jack, urged by the dream that the girl had had of Jack's wandering in the desert. Bob finds Jack, and brings him home. It is inconceivable that he wandered on the desert for nearly a year, but the story would seem to imply that such was the case. It is not recorded what became of Dick. The clearness of the story also suffers from the management of the counterplot with May's friend and her lover, as for the greater part of the picture they seemed two unnecessary individuals that did an unconceivable amount of nothing. The present day picture does not seem to be quite long enough to permit of much action outside the direct plot.

The Sheepman's Escape (Essanay, Jan. 13).—While this film does not show the care and dramatic strength that generally predominates the work of this company, the film makes an interesting and holding one. There is a general tendency on the part of the actors to do a great deal of talking to no purpose, which, of course, does not result in a smooth, clean cut action. The story arises from the objection that the cattle men make to the raising of sheep in the locality. They place a warning on the man's cabin, and when he shows it to the sheriff, telling him that he will take a stand on the matter, three of their number shoot at him from ambush. He returns the shot and wounds one. He starts out for his sweetheart's to escape from the cattle men who are in pursuit. They set a watch outside her cabin, but the aid of the sheriff is obtained by sending the girl's sister for him. The sheriff places the man in jail for protection, and when the men appear with the intention of lynching him, the man whom the sheepman had shot appears before them and confesses that he had been shot in self-defense, and had been nursed by the sheepman's mother. Strange as it may seem, the sheepman's mother was easily mistaken for his wife in the beginning. Just how the confession cleared up all matters, of course, is not quite evident.

Her Uncle's Consent (Lubin, Jan. 15).—When uncle learns that the niece who has come to live with him and his maiden sister has an affair with a matinee idol he pretends to be very much concerned, until the leading lady with whom he is much enamored himself comes to the rescue of the two young lovers and arranges a checkmate on uncle by appearing at his home, where, of course, it would never do for the maiden aunt to behold in him a man infatuated with an actress. The situation has been deftly handled in excellent comedy spirit while the whimsical humor of Arthur Johnson adds much to the pleasure of the situation. The rest of the cast, including Harry Myers, do creditable and interesting work. The farce shows excellent development, though there seems to be indications where the character of the maiden sister might have been introduced in a manner that would have added more to the situation. The short scene where she combed out the curls of her niece seemed to result in nothing.

Brave and Bold (Biograph, Jan. 15).—While Mr. Brave and Bold is in the midst of telling a particularly courageous story he is seized with the toothache and rushes to the dentist. His lion hearted valor then disappears. At length, however, he arrives at the dentist's

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chair. His evasions at this point make an exceedingly laughable scene that is played in good farce-comedy spirit. Otherwise the picture does not appear to have much in it.

Did Mother Get Her Wish? (Biograph, Jan. 15).—The fun of this farce is cleverly brought out by the players and leads up to an amusing climax through a series of well rounded scenes. The mother spurns the advances of her daughter's humble lover and desires her to hand her heart and hand to a certain Mr. Jones, but when Mr. Brown is found to be possessed of more wealth than Jones he becomes the favored one. The two men endeavor to outwit each other and end by bringing a minister to perform the ceremony. The mother finds a note from her eloping daughter to the effect that if she wishes to see Brown and Jones married she must marry them herself.

Uncle Ned's Diplomacy (Gaumont, Jan. 16).—A rather weakly told story has been graced by fine acting and results in entertainment of a high order. Uncle Ned's diplomacy is the sending of his nephew off to get married to the dancing girl, when the young man's mother had sent him to break up the match of her infatuated son. Uncle went to entreat and bribe the girl, but he, too, became convinced of her superior qualities. Then he made believe to his sister that he was much put out and followed the youthful pair to the minister's, where mother, too, evidently fell before the charms of the dancer. This last scene, however, does not realize its point as ably as might be and accordingly somewhat spoils the impression of the whole. The actress who plays the dancer is a most capable artist, but no doubt one of more physical beauty would have created a greater impression in the part.

Bonaparte and Pichegru (C. G. P. C., Jan. 16).—A historical episode during the period of Napoleon's youth when he was First Consul has been given exceptionally dramatic treatment in this film, giving a very good idea of the period and the circumstances under which the event took place. The film is in colors and is acted with a grace and understanding that is altogether admirable. One cannot, however, agree with the vain, strutting and perfunctory manner of the actor who assumed the youthful Napoleon. The ex-general, Pichegru, is wanted by Napoleon for plotting against his life. A reward is offered, and when this general returns to France for a sight of his wife and child he is seen by a friend and recognized. This friend, while appearing to aid his hiding, really goes and tells Napoleon and thus obtains the reward.

The Secret Wedding (Selig, Jan. 15).—While this film has elements of good drama, things are apt to just happen without the clear, concise reason that would be acceptable to a thorough understanding and a convincing portrayal of the situations. There is also an overuse of sub-titles. Once the long introduction is over the film becomes more vital and interesting, because it ceases to deal with non-essentials and presents only the fundamental issues of the drama. One, however, fails to understand just why the woman was unable to explain that she was married, as there was no legitimate reason given in the film why she should not, and it does not appear that any woman would permit herself to stand in such a light. While her father, the sea captain, is away on a cruise a young artist appears on the scene and wins her away from her lover. There is a secret marriage, for no real apparent reason—at least none is given in the scenario, and the artist was called away to his father's bedside. The letters between the young couple were intercepted by the rival lover and destroyed. When the father returned from sea he demanded an explanation of the presence of a child and the daughter "keeps her husband's secret." Just what the secret is is left to the imagination and may have several interpretations. However, from the rival, the captain's suspicions are aroused toward the artist of the portrait of his daughter which appears in a magazine. He goes to the city to find the artist and comes across the picture in a studio. He succeeds in destroying it, when the artist appears and tells him that he is married to his daughter. If he was man enough to do that, one naturally wonders why he was not man enough to return to his wife when he received no letters for he must have been away quite a period. The need of the film is perhaps the elimination of details not at all necessary to the whole. It, however, has many dramatic and entertaining moments.

Pathe's Weekly, No. 3 (Pathe, Jan. 15).—The varied and novel character of these weekly budgets of illustrated news continues to delight the spectators. No. 3 contains, among other subjects, views of the Crown Prince of Germany shooting birds, army supplies being shipped to Tripoli from Italy, General Miles, Admiral Dewey and army and navy officers going to the President's New Year's reception, ladder climbing by firemen at Nashville, inspection of the penitentiary at Nashville and other interesting topics.

Thousand Islands (Edison, Jan. 17).—This travel picture shows scenes along the St. Lawrence for fifty miles. They are immensely interesting and picturesque.

The Bachelor's Waterloo (Edison, Jan. 17).—The delightful acting of Miss Fuller and the other principals in this straight comedy picture gives it a pleasing quality and makes one almost overlook the undeveloped and thin character of the story itself. The idea of a confirmed bachelor in love with his pipe and some mysterious book that looked like a Bible, being captured and brought to terms by a girl who made him a leap year proposal has elements of humor in it, but they needed to be brought out with more plausibility than was offered in this picture. Some previous attachment between the two should have been shown, and the significance of the "wine, women and song" quotation should have been made more apparent. Harold Shaw played the bachelor, Mary Fuller the girl, and Edward Boulden her brother. C. Jay Williams was the director.

The Russian Peasant (Kalem, Jan. 17).—An ambitious subject is presented in this film and it is done with commendable force, augmented by the restraint and good taste with which the story, or, rather, exposure of conditions, is developed and directed. The somewhat tropical appearance of the California backgrounds, however, may not be quite convincing in a story of Russia. According to the picture the relation of nobles and peasantry in Russia differs little from that which existed in France at the outbreak of the first revolution—the nobles danced while the peasants starved. The grand duke, or whoever the despot was, went hunting one day, shot wild and hit an old peasant in the abdomen. As it was birdshot and the peasant some distance off, it might have been more plausible as well as dramatic to have made the shot take effect in the face and eyes. However, the noble showed no sympathy and even struck the old man's son when the latter protested. Later when the peasants revolted the young peasant ran to the mansion and warned the noble. He did this because the nobleman's daughter had previously protected him from a beating. So she prevailed on her father to grant the demands of the peasants, whom a priest had already held in check. Then the dance went on.

A Just Verdict (Lubin, Jan. 18).—The altogether excellent manner of presentation, directing and acting of this picture increases the regret one is bound to have over the too evident weak points in an otherwise ingenious story. A plot that depends on points of legal procedure and of circumstantial evidence should above all other things be convincing and plausible. This picture fails in this respect in a number of instances. The girl's suitor, who dropped his revolver at target practice with the girl present would hardly have been prosecuted for the murder of her father on the evidence of the revolver alone. Much less would eleven of the twelve jurors have voted to convict. Neither would the second suitor, who walked in his sleep and thought he himself had committed the murder (which was really suicide), have escaped suspicion, especially when he exhibited guilt in his actions before the detective. It is also difficult to understand why the pistol shot of the suicide did not awaken the sleepwalker before he found himself bending over the dead body. But most important of all, the sleepwalker, being a witness of the tragedy and a guest of the dead man, at the time, could never by any possibility have been chosen on the jury. The mystery was cleared up more plausibly—the suicide's confession was found and the girl rushed with it to the court while the jury was out. It was noticed, however, that the judge accepted the paper without any sworn identification of it.

Is It Your Hat? (Pathe, Jan. 18).—The Pathe American players are surely developing a marked capacity for lively and pointed farce. This story not only has a reason for its strenuous and comical action, but it is also well carried out in the spirit of the conception. The wife thought to go horseback riding and bought herself a riding habit, including a derby hat. Hubby came home, saw the hat and commenced looking for the man. On the street he assaulted every bareheaded man he met, winding up with the husband of his wife's lady friend, who had presumably bought a similar hat for her from the hat store where the first husband had pursued his investigations. After an exciting chase and a general mix-up all was cleared up in the police station.

Sulphur Industry in Sicily (Pathe, Jan. 18).—The primitive manner of mining refining and shipping sulphur in Sicily is illustrated in this film.

Caught in the Rain (Vitagraph, Jan. 17).—A number of novel and worthy elements enter into the production of this film. The story itself is somewhat exceptional in its interpretation of the idea and situation, and, what is more, it is played and treated with a dramatic vigor and

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LUBIN FILMS

Released Saturday, January 20th, 1912. Length, 417 feet.

"A COMPROMISE"

This photo-play illustrates the proverb that "What is good for the goose is good for the gander." Mrs. Wallace favors pretty girls for the help, and Mr. Wallace is addicted to kissing them, whereupon the lady of the house fires the girls and engages men, and in turn practices the same flirtation. Then there is a fuss, and a compromise is made by installing colored help and peace is restored.

Released Saturday, January 20th, 1912. Length, 175 feet.

"MAKING HAY"

Making Hay is an industrial picture, very pretty and very interesting to the city child, who probably does not often see the country in August or enjoy the pleasure of romping in the newmown hay.

Released Saturday, January 20th, 1912. Length, 433 feet.

"A BOARDING HOUSE ROMANCE"

Bessie and Ned, who are sweethearts, have a falling out, Ned complains to the landlady, who suggests that he shall pay her a little attention to make Bessie jealous. The star boarder then gets jealous of the landlady, and everything is on edge. Finally both couples see their folly, and make up their minds to return to their real lovers and once more enjoy happiness.

Released Monday, January 22nd, 1912. Length about 1,000 feet.

"THE LADY POLICE"

This picture is one of the biggest laughs ever put on the screen. A town has elected a female town council, who appoint lady policemen. It works splendidly, for the men are only too much delighted to be arrested and put in jail, where they have a jolly time of it. The wives, however, do not enjoy the situation, and storm the jail, take their husbands away, and leave the police in tears.

Released Wednesday, January 24th, 1912. Length about 1,000 feet.

"THE HEART OF A BOSS"

A wonderfully pretty story being the rise and fall of a newsboy, only to rise again to position and happiness. The newsboy meets with an accident, and is succored by a bank president and his little girl. The newsboy later becomes a political "boss," and has the opportunity to get the bank president out of a serious trouble. Madeleine, the child, grows up to be a beautiful girl, the exboss and newsboy falls in love with her, and the story ends with kisses and a ring.

Released Thursday, January 25th, 1912. Length about 1,000 feet.

"THE OFFICE FAVORITE"

Marie Jodson, an adventuress and sweetheart of a crackman, gets a position in Donald Douglass's office, and insinuates herself into his good graces, thereby undermining the office favorite, Josie Olmstead. The pair of crooks plan to rob the safe, and are discovered by Josie, who 'phones for the police, but gets a blow from the crackman's club. Little Jimmie, the office boy, plays a big role in the story, and finally sets matters right, so that the boss recognizes the value of the little office favorite, and they do say he will marry her.

LUBIN MANUFACTURING COMPANY

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Motion Picture Patents Company

80 Fifth Avenue, New York

January 10th, 1912.

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned there appears with this notice a copy of the order and decree entered in that court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

Motion Picture Patents Company.

IN THE SUPREME COURT OF THE DISTRICT OF COLUMBIA.

MOTION PICTURE PATENTS COMPANY, Plaintiff, vs. CHICAGO FILM EXCHANGE, Defendant. — In Equity No. 28,605.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows:

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12,192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD,
Justice.

Decree entered December 23d, 1911.

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FOR HIS SON

The Awful Result of Criminal Selfishness

A physician, through his love for his only son, whom he desires to see wealthy, is tempted to sacrifice his honor by concocting a soft drink containing cocaine, knowing how rapid and powerful is the hold obtained by cocaine, even in the most minute quantities, feeling assured that there will be an enormous demand for the drink. As he expected, the drink meets with tremendous success, and his balm to his conscience is the thought that he will be rich. But his son, ignorant of the ingredients of the drink, cultivates a liking for it, unknown to the father. The father discovers his son's weakness too late, for he soon becomes a hopeless victim of the drug. What a powerful lesson the final scene teaches, as we see the stricken father mourning his son's death. He did not care whom he victimized until he found the result of his dishonor at his own door.

Approximate Length, 999 feet.

RELEASED JANUARY 25, 1912

WITH A KODAK

Mr. Hobbs's secretary and Mrs. Hobbs's maid are sweethearts, but Mr. Hobbs has a tender feeling for his wife's maid, while Mrs. Hobbs forms a liking for Hobbs's secretary. Both are fired for an offense, of which they are quite innocent, and while strolling in the park taking pictures with a kodak, they hit upon a scheme which secures for them a reinstatement in their former position, but not for long.

Approximate Length, 511 feet.

PANTS AND PANSIES

May's sweetheart is a traveling salesman, and on the last day of his trip he writes May that he will arrive the following day, and will call as soon as possible. On his way to the hotel he procures a bunch of pansies to send her. While writing the note, "I hope to see you wearing these when I call," he knocks the ink bottle over on his trousers. He must send them to be cleaned, so he sends the hall boy on both errands. On the way the boxes become mixed, and May receives the pants with the letter: "I hope to see you wearing," etc.

Approximate Length, 487 feet.

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naturalness that is both convincing and gripping. The cast includes Maurice Costello as the convict, Harry Morey and Hazel Neason. During an automobile ride a rainstorm comes up and the gasoline gives out. The man leaves the girl in the car while he goes for gasoline. On his way back from the general country store he stops into a cottage to borrow an umbrella for the girl. Here he meets an escaped convict who has sought refuge there during the family's absence. A rehearsal of the convict's story wins the man's sympathies and he aids him to escape. While they are in the midst of these preparations the girl enters, and after her fears are silenced evidently agrees with the decision. The construction of the picture is especially good.

Love Will Find a Way (Eclipse, Jan. 17).—A certain charm and delicacy pervades this pleasing little comedy, that is altogether well played, though the aunt is apt to take herself a little too seriously for an interpretation of her role. She does not approve of her niece's young lover, the count. The young man finds sympathetic aid in a friend of the family, an uncle of his, who helps him to disguise as a tutor to the household. The deceit is discovered by the aunt and she imagines that the young man has done it because of his love for her. She finds out her mistake and makes up her mind to accept the new order of things.

Chumps (Vitagraph, Jan. 16).—An old-time farce situation is given fresh and laughable interest in this picture by the humorous and comical acting of John Bunny and Marshall P. Wilder. It is the first film it is believed, in which Mr. Wilder, that prince of entertainers, has posed, but from the way it has worked out THE MIRROR trusts it will not be the last one. He and Bunny become infatuated with an actress and, pretending sickness to each other, call on her with presents, each thinking the other home in bed. She hides one when the other arrives, and also hides the second when her real sweetheart, an actor, comes unexpectedly to see her. Finally she hides the actor, too, when her father returns. In the end she confesses to papa that she and the actor are married, whereupon Bunny and Wilder discover that they are "chumps" and make their escape. The picture is almost a constant laugh. Leah Baird was excellent as the actress.

The Little Organist (Edison, Jan. 19).—Bessie Learn proves to be a most delightful little organist and the country minister (Robert Conness) was not to be blamed for falling in love with her. The event came about in an interesting way, as told in this picture. She took her little niece to the country because the child's mother was sick and must be relieved of the care. At church on Sunday the old organist fell sick and the young aunt volunteered. The pastor and the other men fell for her charms, to the disgust of the town women, who started gossiping at a furious rate, fortified by the discovery that the young woman had a child with her. The preacher was about to be fired from his job and the little organist disgraced when the child's mother arrived and truth and peace prevailed. The acting was excellent throughout, as was the directing by Oscar C. Apfel—only, why was such a disreputable looking location for the country village selected?

The Little Poet (Essanay, Jan. 19).—Wit of the true Essanay kind bubbles through this novel and well produced farce. The idea is funny, the incidents are funny and the manner in which they are presented is funny. The tall daughter of the family loved a little poet who came only to her elbow. Her parents had never seen him, but they lacked romance and drew the line at poets on general principles. So she eloped with him in a well managed scene in which his acrobatic efforts to climb the ladder were productive of much laughter. Some years later she wrote home that poetry didn't pay and begged to be taken back. Papa replied that she could come with her children, but never with her husband. She had no children, so she solved the difficulty by dressing the poet as a boy, and as such he was accepted by her parents. The disgrace and trouble he experienced in his new role, especially when grandpa loaded him with boys' playthings, ended in his revolt. The discovery of the truth so tickled the old gentleman that he forgave all.

The Two Spies (Kalem, Jan. 19).—This is a well conceived war story of novel construction and acted with excellent effect. The Southern girl "spy" (she was not a spy, by the way, only a dispatch bearer) was played by a remarkably attractive little actress, whose position in pictures would seem assured, judging from her excellent rendition of this part. She sets out in disguise to carry a dispatch to a Southern fort. On the way a spy from the Northern army, disguised as a Southerner, meets her and is given a lift on the old wagon on which she is riding. He defends her from guerillas and eventually wins her love. When he finds her dispatches, however, he steals them and, pretending to have found them, gains admission to the fort, where he secures the information he is after. When the Southern girl arrives and recognizes him she refrains from denouncing him—love having overcome her patriotism. They part with an agreement that he shall come for her after the war. It is notable that the picture ends here, where the story ends.

A Night Off (Selig, Jan. 19).—This reviewer must confess to inability to follow the story of this farce. It was evident that the henpecked husband, on pretense of sitting up with a friend, went to see a prizefight. But where did his wife go? Apparently she entered a ten-cent show and later found him at his desk in his office, took him to the show and then dragged him home. These scenes were interspersed with scenes of a boxing match at which the husband appeared to be present. According to the manufacturer's bulletin it is explained that a motion picture of the prizefight was later exhibited in the picture show and that in this way the wife discovered where hubby had been.

Seeing Buffalo (Selig, Jan. 19).—These views are excellent and interesting, especially to those who have ever visited the thriving city at the foot of Lake Erie.

Tom Tilling's Baby (Vitagraph, Jan. 19).—Good comedy with a touch of the pathetic is presented in this story, very plausibly worked out except where the butler steals the baby. He loved the nurse, and when he saw her hugged by the policeman in the park he though to get even by stealing the child and hiding it for a time. The stealing could have been managed more plausibly. He left it behind some bushes, and here Tom, the little bootblack, found the baby and carried it to his own poor home. The distressed parents advertised a reward and Tom claimed it, restoring the child and receiving $500, with which he opened a bootblacking emporium. Incidentally when he was being entertained by the grateful parents he recognized the man guilty of all the trouble and the latter was arrested. Kenneth Casey played Tom, for the most part well, although he should restrain his tendency to overacting and overfacial expression. Too precocious children are sometimes benefited by spanking. Is Kenneth too big a boy for this ceremony?

Merely a Millionaire (Selig, Jan. 18).—Hobart Bosworth as both the tramp and the millionaire in this picture is afforded opportunity to play the contrast of those types, and with the addition of the trick photography, by which he appears as two characters in one scene, make a decidedly unique and interesting film. The element of novelty is also present in the story itself. At the club of millionaires it is voted that the one who poses as the best tramp at the coming ball will receive a cup. Brewer meets a tramp who resembles him very closely, and conceives the plan of sending him to the ball in his stead. After instructions the tramp goes to the ball and comes home with the trophy. He tells them all to be at Brewer's home on the following day at four o'clock. They all appear, including the noted boxer, whom he had threatened to do up at that time. There is much amusement to be derived from the film, but it would seem that greater complications might have arisen which would have added more zest to the situation. The challenge to the boxer, for instance, was not realised.

A Dark Deception (Lubin, Jan. 14).—

One is able to find good humor in this farce, because the idea back of it has the elements of fun, and it has been given reasonably logical development in the spirit of burlesque farce. It is not without wit, but there are occasions where it seems to approach a little too near the malicious to be extremely mirth provoking. The story deals with the efforts of the young man involved to remove the obnoxious personality of the count from the presence of his sweetheart, when he discovers that the individual is to visit the girl with the purpose of proposing. With the aid of an actor friend and a kidnapping of the negro butler, he instigates the amusement of the farce by making up as the negro butler and taking his place. The last thing seen of the count after the bogus butler has gotten through with him is a struggling gentleman cast through the window. The last thing seen of the lovers is a usual motion picture final tableaux. George Reehan played the lover, Mr. Burns the count, Peggy Glynn the girl, Walter Stull the butler, and Jerold Hevener the lover's obliging friend. The picture was directed by Arthur D. Hotaling.

The Old Bookkeeper (Biograph, Jan. 18).—There is a great deal of truth in the position that the old bookkeeper in this film finds himself, and its subsequent development in the picture brings this out at every point with strong sympathetic effect. His holding up of the burglars with a crucifix is, of course, a unique situation, but one is hardly able to gather the full import of the scene because of the darkness. Burglars seem to be quite useful members of society for motion pictures to straighten out their plots, and perhaps one might wonder in this case if the young employer would not have reinstated the old man even without this episode, and thus resulted in a more humanly convincing picture. At any rate, wouldn't the old man have run for the police in the first place? The typical characters, however, that the film brings forth are the distinct charms of the picture. When his young employer goes on an extensive automobile tour he places a new manager in charge of the business. This young man, whose estimation of himself is evidently very big finds excuse to discharge the old bookkeeper and to place one of his own friends in his place. It is then that the world has a chance to prove its gratitude for the deeds of charity done by the old man, but the world proves itself the heartless place it is, and the old man is put out from his room. Going to his young employer's home to see if he has returned, he sees burglars entering. He follows them in and deafins them by using a crucifix for a revolver until aid arrives in the form of the employer's return and the police.

A Girl of the West (Vitagraph, Jan. 20).—This is a conventional cowboy and cowgirl type of melodrama, with the rustler pursued and foiled, but the central incident has novelty and the picture is somewhat pleasing of its kind. The rustler heard the hero selling a horse and agreeing to send it over to the buyer, who was to pay $500 to the person delivering the animal. The rustler determined to do the delivering. So he stole the horse and had his gang posted along the road to prevent interference until he got the money. But the tomboy sister of the hero's sweetheart heard the plot and after a good deal of riding back and forth on her part and on the part of the rustlers, the significance of which was not always apparent, she aroused the cowboys and the gang was captured, after which she went home and had her picture taken on a wheelbarrow in the good old way. Tom Powers played the lover; Helen Case, his sweetheart; Lillian Christy, the tomboy sister; Tom Fortune, the man who bought the horse, Robert Thornby the rustler, and Helen Galvin the rustler's sweetheart.

The Loafer (Essanay, Jan. 20).—A remarkably strong character study has been given to us in this Western subject, however much we may doubt the possibility of changing this type of loafer to an active successful farmer, even by a cowhiding. And he richly deserved the whipping which the men of the community gave him, as he had been living off of his wife, drinking up the money she earned by washing and refusing to work himself. After he was thrashed he vowed to kill the leader of the mob if he could ever identify him, although it seemed strange he couldn't recognize all the men, so thinly were they disguised. Later the leader, presumably unrecognized, gave the whipped man a team of horses and some money and with this start he prospered. Years after another loafer who had been in the whipping mob, asked the reformed man for money and on being spurned blurted out the fact that he had helped in the whipping. The reformed man forced a confession as to the leader and then armed with a gun went to carry out his vow. But at the leader's house he found a money lender foreclosing a mortgage and instead of shooting the leader he paid the mortgage and acknowledged the debt he was under for the whipping. An odd story, but a strong one.

To Save Her Brother (Edison, Jan. 20).—The story of Western life has action, novelty and interest, once we manage to get the hang of the story, which is none too pointed, started. We are first introduced to the district attorney's family in a scene that has no significance, and does not really tell us the relationship of the characters. The daughter is next seen making a present of cuff buttons to her sweetheart. The son, as we finally learn him to be, steals money from his father's safe to send to a girl rich quick concern in another town, whose "ad" in the papers he has read. After mailing the letter with the money he reads in a paper that the concern is a fraud, and that officials will hold all mail for evidence. He realizes that his letter will be seized, and his theft discovered. So he confesses to his sister's sweetheart, who goes out and holds up the mail coach, secures the mailbags, finds the letter, and brings it back to the boy, who returns the money to the safe. But the robber dropped a cuff button with the mailbags, which he had left on a rock. The sheriff, who seemed to know right where to find the bags, also found the cuff button, and the sweetheart was arrested. He was about to suffer imprisonment, when the boy confessed, and the robber was freed according to the code of justice that is supposed to have prevailed in the West of romance.

Brutus (Cines, Jan. 20).—For their first regular release in this country this producer has chosen a remarkably brilliant reel that has realized the depth and breadth of this historical and dramatic subject not only in an especially vivid drama but also in one that is eminently spectacular. It tells the story of Brutus's betrayal of his friend, Caesar, that results in the latter's assassination in the Senate. At Caesar's funeral Marc Antony arouses the populace by the reading of Caesar's will to war upon the traitors, and after a finely wrought battle Brutus, besieged and pursued by the enemy, falls on the sword of a slave. The production has been built on a massive scale and contains some wonderfully artistic and effective scenes. The scene in the public square is especially notable from the fact that it is studio work, and is decidedly complete and impressive in general construction and management of players. Marc Antony's speech at this point has received an exceptional treatment in motion picture acting and the actor succeeds in making a fine dramatic climax. In fact the entire production is marked by the grace and power of its acting representative of Latin spirit and atmosphere.

Mrs. Pussy Loves Animals (C. G. P. C., Jan. 19).—Mrs. Pussy's long enduring husband submits in silent rebellion while his wife gathers about her a numerous and varied assortment of pets in the form of beast and bird, but when she brings home a full-grown pig in a cab, he seeks revenge. He buys a leopard, which he lets loose on the pig, but whether he gains his point is still in the air, as his wife was last seen nursing the hog back to strength and vigor. One's enjoyment of the film will be course depend on his sensibilities. It is played with discretion.

Manners and Customs of Malaysia (C. G. P. C., Jan. 19).—As an educational geographical subject this is an exceptionally well rounded out film. It shows, among other subjects, an old Hindu temple of the twelfth century, called Boero Boerdor, the making of Javanese dolls and bamboo chimes, the fruit market and a subject that is not so interesting to any refined assemblage entitled in a Zoological Garden, which represents a servant going through the hair of her mistress.

The Outlaw and the Baby (Melies, Jan. 18).—The outlaw in this picture is quite a romantic chap, and makes one feel that he was not half a bad fellow, and that he had chosen such a business was really no fault of his; in short, that he is indeed an exceptional character for an outlaw. In spite of these conflicting emotions it makes an appealing and entertaining picture that has been artistically done and dramatically consistent at least. He finds shelter in a home on the outskirts, while the husband and father is away. He makes great friends with the child while the mother gives him food. On the entrance of the father he makes his escape, and the sheriff is warned. The child strays in to the woods, and the outlaw saves it from falling into the hands of a Indian, and at the risk of his own safety takes it back to the mother. Here in a well-managed scene he holds up the sheriff and posse and makes good another escape, and, in last seen riding over the border, leaving their shooting irons that he had taken from them on the sign post that marked the boundary. This last scene is too long drawn out to make the desired impression.

A Compromise (Lubin, Jan. 20).—This might be called a short travesty on certain phases of domestic life among a certain sort of people. It is in the nature of an absurdity, but, of course, that does not mean it is altogether absurd. When his wife sees that he is persistent in making love to the three maid servants, she hires men. To cure him she makes love to the masculine three. As a compromise three negro help are hired.

A Boarding-House Romance (Lubin, Jan. 20).—Whether one will enjoy this film will possibly depend upon the mentality of the person viewing it. It is played in extremely broad burlesque, but is hurt in the playing by a somewhat mechanical action on the part of the players at times anticipating the next move. The proper spirit of the story, however, would seem to be light comedy, and it would have been stronger if so played. The two youthful lovers quarrel, and in order to patch up their differences the landlady flirts with the young man and the star boarder runs off with the girl. Both parties, however, soon tire of the game. It is obviously not produced for the refined spectator. The take-off on notorious boarding-house conditions are, however, pointed and humorous.

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Reviews of Independent Films

The Widow (Comet, Jan. 12).—Aside from the fact that the drinking habits of the two old colonels is given too much emphasis for the best effect in picture, which should always maintain a certain decency in subject matter, this film is fraught with a fine bit of harmless humor. It deals with the love of two old colonels admiring the same widow, who would marry the first one that gave up drinking. That the one who could not give up his whiskey she desired the most was evidenced, when the other in the glory of his reformation appeared before her and was refused. Then he maneuvered so that his old friend took the place in the widow's heart that he would occupy. The two old men are pleasing characterizations and the widow is also well played. The idea of the film, however, might not appear amusing to some, though the effect results largely from over-development.

A Brave, Little Woman (Nestor, Jan. 15).—In order to save her husband who lies sick in the next room and whom the doctor has said must on no account be excited, the wife plays at being a burglar herself, when a real burglar breaks into the house. When at last he discovers her deceit, his admiration for a woman who will put on such a front causes him to leave without accomplishing the end for which he came. Dorothy Davenport plays the wife in a charming and compelling manner, and the production is both a pleasing and an entertaining little sketch.

There is Something Wrong (Nestor, Jan. 15).—There is a laughable suggestion contained in this cleverly organized little farce and its development is as spirited and apropos. Dolly is called away to her mother, and leaves a note to her husband explaining the circumstance, and as carefully informing him that the key is under the flower pot on the front porch. The note she leaves inside and the key out. There is great excitement when the husband arrives and cannot get in. The excited neighbors lend him a ladder, and instead of a dead wife inside he finds the note telling him how to get in.

The Fathers and Sons (Champion, Jan. 15).—There is a strong appeal in this little drama, for all the elements of good drama are present in the theme and in its subsequent development, which is especially commendable. The production has also been put on with taste and discretion, and, although not great, meets the requirements of the occasion, and is a noteworthy improvement over this company's usual method of playing. A good moral lesson is brought out by contrasting the treatment afforded two different sons by their respective fathers. One sends his son to prison, when he catches him in a theft. The other sends his son to college. The latter father becomes an employe of the other, and at length when his son returns from college he invites his employer home to dinner with him. His son has invited home a stranger. It is the son of his father's employer, and the two meet at the table and a reconciliation takes place. This last scene was by no means as dramatic as it might have been, but it made its point.

The Deserted Shaft (Imp, Jan. 15).—There is a certain vividness and intensity about this film not only from the nature of the situation, but the clever manner in which it has been handled to bring about this effect. It has excellent dramatic action, and has been acted with considerable understanding and power, bringing with the situation a naturalness and humanity that is a compelling feature. When the young man comes with the payroll for the men, he is met at a deserted shaft by his rival. A quarrel ensues, and the young man is sent over into the shaft. The rival thinking he has killed him does not care to make the circumstance known, and when the young man's employers are confronted by the men who desire their pay, they believe that he has run off with the payroll. The rival at length is conscience stricken, resigns his position, goes to the mother and sweetheart and tells what he has done. The women go to the shaft, and with the help of the men raise up the young man, who has received only slight injuries, and at once hands over the money intrusted to his care.

The Fugitive (Nestor, Jan. 17).—There is plenty of good action in this capable little Western drama. It creates a pleasing atmosphere and sustains the interest. The sheriff is told to be on the outlook for a young man who has been falsely accused of certain robberies. He goes to the young man's home, where the mother shows a letter from her son telling her that he is about to come home, and that he is innocent of the charges brought against him. The sheriff and his men lay in wait, but the young man evades them by a clever ruse. Later the sheriff plans to find him by watching the mother and sister when they leave the locality after receiving a letter from the son. The action at this point in the film might have been more dramatically and clearly developed. The sheriff captures the young man, and with the mother and sister he starts to bring his man back, when the leader of the outlaws, who are really guilty of the crimes for which the young man is blamed, falls upon them. Aid comes from the sister, who hides under the robes of the carriage, and goes for the rest of the sheriff's posse. The leader of the outlaws is fatally wounded and confesses, thus freeing the young man of suspicion.

Parson Bue (Solax, Jan. 17).—After a rather jerky introduction containing a number of unnecessary elements, this story becomes an interesting and holding one. When it is announced that a "sky-pilot" is to arrive in town, the boys

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plan to give him a hot reception. The sky-pilot proves to be a woman, and, instead of a fight, there is a great reformation in toilets. Sleeky Sam is repulsed by the parson for Bill. The boys plan a joke on Bill by writing a fake letter, supposedly from the parson, telling him to meet her at twelve. Sam plans to kidnap the parson at eight, so it comes as a surprise to see Bill meet Sam and his gang at the time they do. There is a fight in which Bill is wounded, but is saved by the boys, who have followed to enjoy the joke they had planned on him. Bill is nursed back to health by the parson, and presumably is not at all sorry that the thing happened. The acting and the later part of the story is good.

The Burden of Shame (Ambrosio, Jan. 17).—To appreciate this finely-drawn drama one must consider the point of view of the parents who are not possessed with the logic found on this side of the ocean. The film is a thoroughly artistic one, and is acted and presented with deep meaning and intelligence. Denied the man she loves the girl elopes with him. The automobile meets with an accident and the man is killed, while she is taken to the hospital. When she returns to her parents, although she is eventually forgiven by her father, the shame is too great for her and she kills herself. Although willing to help her to bear her shame, the parents console themselves in the fact that death at her own hands was a destined and natural outcome.

Tweedledum's Financial Distress (Ambrosio, Jan. 17).—In order to obtain ready cash for a high good time Tweedledum plays sick and sends for his uncle, who supplies him with the necessary funds. He starts forth on a blowout, pursued by his uncle, but so rapid are his wanderings that his uncle is unable to catch up with him. When he does so he becomes an added joy to the company. Apparently there is little meaning to the picture.

After Many Years (Imp, Jan. 18).—Aside from the fact that it is found necessary to put a dream into this picture when the actual event itself in proper dramatic sequence would have been more convincing, this film leaves little to be desired in the manner of telling, presentation and acting. It is also possessed of a very human element that is altogether delightful, although the plot itself presents nothing new. Two brothers are parted by one, who has caused much trouble from his irregular habits, leaving home. The other becomes a successful business man, while the one who left home is a poor musician. Both have small daughters. At a party given to the young daughter of the successful brother, a little girl looks in at the gate. She is invited in and becomes a playmate of her little hostess. One day she falls asleep, and she is taken home by her small friend's father, who proves to be her own father's brother, and there is an affecting recognition between the two.

An Evening Story (Eclaire, European, Jan. 18).—The purpose of this film is to show the power a fearful story may excite on an impressionable mind and the trouble it may cause. It results in somewhat of a tragedy, but it is played and presented with a finish that makes it both entertaining and convincing. The young son is coming home on army leave, and intends to surprise his people. That evening the old granny tells an awesome story, and when the father goes off on a hunting trip and the women are left alone with the story still on their minds, they become very much frightened. The young son arrives and climbs to the chamber window for a surprise, and is shot by the frightened women, who believe him an intruder.

The Culture of Sugar Cane (Eclaire, European, Jan. 18).—In this instructive industrial film the natives are seen gathering the cane, and stripping and cleaning it before it is sent to the mill. Here the process of extracting the sugar is shown in a clear concise series of pictures.

Thirty Days (Comet, Jan. 19).—When the young man is told by the father of the girl that he cannot marry her until he has earned $30 to show for thirty days' work, he who has never done a hard day's work in his life sets out to meet the requirements. The methods employed provide the amusement of the film. He at last resorts to letting out his automobile at the station, but is unsuccessful in bringing in much money, until the last day when a man, missing a train for New York, hires the machine for a period and gives him the sum of $30. Though the addition of a plot would add zest to the film it affords some amusement as it is, and is acted and staged with an eye to the requirements of good picture production.

The Braid (Comet, Jan. 15).—That this film makes an unusual picture no one can deny, but it is hard to agree with its logic and to find much pleasure or conviction in its termination where the husband strangles the actress with his dead wife's braid and bids her go. The procedure of the servants at this point also seems a little farfetched, both in acting and in the possibility of their thus giving vent to their feelings so openly. The production is put on in good taste, and the acting, though overstrenuous at times, is agreeable in others. His first wife dies, and he saves a braid from her hair. He meets an actress that is the exact counterpart of his wife. After making her acquaintance he invites her to his home, where he has her put on the dead wife's dress. Then the servants have the awful time above mentioned and he likewise becomes very furious and strangles the actress with the braid from his wife's hair, or, rather, he would have strangled her, if his wife's picture had not come to life and stretched forth her arms in stirring appeal and cried, "Hold!"

The Relentless Law (American, Jan. 15).—The situation contained in this picture is driven home with compelling force not only from a strong and dramatically developed scenario, but from the superior and expressive work exhibited by the players. Pauline Bush as the convict's wife gives a vivid and convincing interpretation of the position and feelings of the wife, and Warren Kerrigan shows himself to possess rare capabilities outside his usual line of endeavor. The picture is an absorbing and vigorous one, but is somewhat marred in the telling by the abuse of titles, sometimes spoiling its most dramatic climaxes. The picture begins with a most stirring hunt for a convict by the sheriff and his posse. The convict, however, reaches his wife and child in safety, and sees his child for the first time. He flees from the advance of the sheriff, and at length hides in a cave, where the sheriff and his posse wait, starving him out. At last he comes out and is shot. All this latter action is graphically depicted.

Mamie Bolton (Eclaire, American, Jan. 16).—The idea back of this spirited little scenario is extremely bright and amusing, but it was perhaps a mistake to make it a strenuous farce. One has a strong feeling that it would have been much more convincing and entertaining as simply a natural little comedy, for the development is not along the lines of farce action, nor as it stands is the rather strenuous playing even for farce carried consistently through as some scenes are played straight. Before his marriage Madison loses heavily in stocks and promises his bride-to-be that he will never gamble in the stock market again. After his marriage he cannot resist the temptation to try his luck at "Mamie Bolton." He is informed of the wisdom of investing by telegram, and does so. His wife finds the telegram, and at once believes that he is having an affair with a lady of that name. She summons her parents and a general rumpus is undergone, until a friend carefully explains the circumstance and Madison informs them all that he has made a fortune. The settings are particularly good and representative.

Dr. Jekyll and Mr. Hyde (Thanhouser, Jan. 16).—The cleverness with which this weird tale of Robert Louis Stevenson has been adapted to picture is admirable and makes a wonderfully gripping film of dramatic intensity and interest. In making the change from one character to the other the actor, of course, had the advantage of the motion picture camera before which to make his change, but his work in this film is a thoroughly artistic achievement and one of great force and merit. The manner in which the production is put on also adds much quality to the film as a whole. After discovering the fluid that will transform him from his better nature to his evil self, he is prone to abuse the discovery by too frequent use and thus finds himself turning into the grosser character without any volition or administering of drug. At last when the last portion of the drug is gone and he is about to be discovered, knowing that he must be found and must live forever in his evil character, he takes a dose of poison and dies. These last scenes are remarkably well played.

The Justice of the Sage (American, Jan. 18).—The sincerity with which this production is played brings a life and vitality to this little Western drama that is particularly pleasing. The naive hero also lends enchantment to the story, and is played in Mr. Kerrigan's best spirit. He kisses the ranchman's daughter because he cannot help it, and, thinking that she is angry, he leaves a note to the effect that he meant no harm and was now going away. The note was found by the sheriff, who was his rival, and who had just shot the father in a quarrel. The sheriff concluded to use this note to convict the youth of his own crime, and informed the girl of the young man's supposed guilt. He holds court himself and is about to convict the innocent man when the girl appears on the scene, informing the assembled company that her father has come to life, and that the sheriff himself is the guilty man.

The Run on the Bank (Bison, Jan. 19).—Except for its ending, this film seems to be a copy of a recent Imp release, the difference being the Western atmosphere and backgrounds. The story has been very dramatically told again, and is an exceptionally good picture. One, however, felt a sense of the unfitness of things as well as unfairness when the hero dashed through the assembled throng in front of the bank and took first place at the head of the line. He had been an ex-forger, released from prison, and had now obtained a position of trust on the ranch. During his employer's absence he learned that there was a run on the bank, and forged his employer's name to a check for the amount of his deposits and arrived at the bank just in time to receive the last amount given out, though he was obliged to push by all the others who had been standing in line. It was no doubt an interesting picture to see him push through the large crowd gathered in front of the bank, but, of course, the looks of a thing is not the principal consideration for a dramatic film. The man then left the region and was last seen wandering on the beach.

A Niagara Honeymoon (Thanhouser, Jan. 19).—Done with the usual skill that this company manifests in bringing an interesting feature into its films, and at the same time telling a dramatic and interesting story, this picture exhibits some rare good views of these noted falls that contains a number of picturesque scenes taken during a snowstorm. The scenery on the way to the falls is also an interesting feature. The young widow is obliged to seek a home with her relatives, where she is made more a servant than a member of the family. In fact, the family really bristled with superiority. A young and wealthy man comes to visit the house and falls in love with the abused one. When she can stand the family's treatment no longer, she leaves, and he goes after her. There is a marriage on the train, and a delightful honeymoon at Niagara which the spectator is privileged to witness.

The Harm That Gossips Do (Lux, Jan. 19).—The old lady tale-bearer in this film may have caused the hero temporary harm, but she surely caused him to go up higher, which would not seem to prove that he received any direct harm by her gossip. He dreamed of higher things than farm work. An aeroplane flying up over the field where he was at work set him to thinking, but his friends thought he was a dreamer, and his employer discharged him for a loafer. This set the old lady to spreading an enlarged story. The young man later becomes a noted aviator, and returned to his own town to give a meet, where the citizens who scorned him before now gave him honor. The idea makes a very good picture. It is acceptably acted.

Mad Dog (Lux, Jan. 19).—A woman performs an elaborate toilet upon her dog, and ends by washing his teeth. There comes an interruption at this point, and the dog goes out to the street with the impression that his mouth is foaming from the suds of the tooth paste. The animal creates quite a havoc, until he is stopped and petted by a child. It is a funny idea. One's capacity to enjoy it will depend upon whether or not he is able to find amusement in throngs of excited people cutting up generally.

A Summer Flirtation (Great Northern, Jan. 20).—The sufferings that the plump Willy is made to undergo at the hands of his friends, who thrust him off on a lovesick old maid at the Summer resort, makes a very amusing and bright little comedy. It has been effectively handled and is suggestive and witty in its points and action. The two chums arrive at the seashore and both fall in love with the same fair maid. She, however, accepts Robert and leaves Willy to the spinster. A note is written that brings the two together, but Willy manages to escape the adoration and love caresses of the spinster. His friends console him with a good dinner.

Hubby Minds the Baby (Reliance, Jan. 20).—This film is a little too hard on the baby to be funny. It is perhaps easily imagined what the purport of the film is. The difficulties of the inexperienced and thoughtless father are, however, greatly overdrawn.

A Mountain Tragedy (Reliance, Jan. 20).—A vigorous and dramatic situation is the foundation of this film that startles the attention and holds it. It is particularly well developed and played, with the exception of the woman, whose actions at times seemed far too violent, when it would seem that her sensibilities, as the woman, would have been stunned. Her husband, a miner, was brought home for dead by two drunken brutes, who had found him after falling over a cliff. They began to quarrel as to who should have the woman, and eventually fought a duel. One was killed and the other returned to claim his right, but was shot in a struggle with the woman. The situation is relieved by the husband showing signs of life and by the presence of passing hunters.

Little Boy Blue (Powers, Jan. 16).—This film is a representation in pictures of Eugene Field's poem and illustrates the sentiment by having Little Boy Blue at a Christmas party at which he receives the tin soldier, and the dog bids them remain in the chair where he places them. That night he dies, and his parents keep the toys in the same place in remembrance of their dead child. The production is well put on and interesting. That it is not more vital is due to the acting which, although acceptable, does not express the spirit of the situation and poem as convincingly as might be. Perhaps there might have been a better selection of a Little Boy Blue.

The Historic Mohawk Valley (Powers, Jan. 16).—The manner in which this film is put together makes one feel that they have almost visited this locality. The use and the wording of the titles is especially commendable, which has very much to do with the interest that the film creates. This region is the site of a number of Indian battles, and is one full of historical interest in possessing a great many buildings and relics of old Indian and early settlers' days.

The Honor of the Tribe (Bison, Jan. 16).—The clear and graphic manner in which this Indian story is told gives it added strength and gripping power. The action is remarkably good in every particular, and had there been a more virile actress in the leading role, the film would have had the qualities of a thoroughly artistic production. The story deals with the visit of a friendly chief to another tribe. The wife of his host becomes infatuated with him, and tells him of her love. He turns from her, however, and leaves the tribe in peace, while the woman freeing herself from the stake to which she has been tied, kills herself on seeing him depart.

Desperate Desmond on the Trail Again (Nestor, Jan. 20).—Desperate Desmond causes the lovers a great deal of annoyance in this film, and the spectator a great deal of amusement. The new set of principals prove themselves very efficient. After Rosamond has written Desmond that she wishes him to cease his attentions upon her, as she loves only Claude, Desmond pursues them as they are out riding on horseback, and with his trusty savages builds a hedge and ambush across the road. Claude is thrust down a cave containing Kentucky whiskey distillers in the hopes that he will be mistaken for a revenue officer, but when he explains that he is Claude Eclaire, and it is the work of Desperate Desmond the distillers are ready to aid. They roll barrels down the hill after Desmond, and thus his progress is impeded. The barrels land on the beach, and Desmond is confined in one and set adrift on the ocean on a raft. He enlarges the bunghole, obtains some oars inadvertently left on the raft and rows himself ashore. His next pursuit of the lovers is prevented by the passing of a railroad train in front. The lovers are thus enabled to ride ahead and obtain the services of soldiers, who are last seen about to shoot the villain, but one has the notion that he will pop up again next Saturday.

Next (Majestic, Jan. 19).—A manicure lady, an infatuated youth and a jealous Italian barber start the machinery of this farce. The barber hires the manicure lady in his barber shop, and the young man, who found it very hard work shaving himself early in the morning, came in and proceeded to run off with the young lady's affections. At length he bought the shop of the barber, but when the barber was refused the chance to buy it back again, he entered with a bomb. It did little harm, however, for the manicure lady now the young man's wife, threw it out into the street, and she was enabled thereby to sooth her pa-in-law's ruffled nerves and prove to him what a nice maid she was. Thus with the changed attitude of his parents the young man gave back the shop to the Italian. The farce affords plenty of entertainment and opportunity for laughs, but it is a question whether it would not be more successful played as comedy. There are indications of "overstrenuosity" and oft-repeated business. It is put on and mounted with care.

A Tale of the Snow (Champion, Jan. 17).—The chief difficulty with this film is the manner in which it is acted and directed. The story itself is unique, and has enough novelty to make a very entertaining picture. The scenes where the man and girl are confined in the cabin by a snowslide are the only ones that have any particular interest; the others are devoid of nature and humanity. The girl declares that she hates the man, and will not marry him. He afterward appeared to be playing the part of a romantic lover, but in this scene one took him for a villain. After his departure the mother chased the girl around the house with a chunk of wood, trying to make her marry the man—a circumstance that added little to the reality or consistency of the tale. The father was then injured while at work in the woods. The two women dragged him in by the arms. What the actor suffered by this, of course, does not concern the story, but it made a rather disconcerting picture, a little out of harmony with the seriousness of the situation. The mother sent the girl to the man she hated that he might go for a physician. While she was in his cabin a snowslide came against the door and the two were obliged to tunnel their way out. She then started home, and he went for the physician. It was, therefore, surprising to see them both go in the same direction, surprising until she is seen to meet with an accident, and we realise that he is now able to take her home and end the story. The last title is: "Leg and Heart Both Doing Well." Presumably this was meant as a little wit on the side to lighten the situation.

A Man's a Man (Solax, Jan. 18).—The meeting of the Jew with the wealthy man who has run over his daughter, and is now fleeing from the hands of the mob, makes a particularly strong situation and one that arouses the direct appeal to the heart, in that it depicts a human struggle in the Jew, when he at last decides to protect the man, even though he has been the instrument in bringing about his daughter's death. The part of the Jew has been given a most convincing interpretation in this film. He is a peddler of apples, and scorned generally until his small daughter is run over by the wealthy man in his automobile. It is then that the above-mentioned scenes take place. The first scene rather confuses matters from the way it is managed. One imagines for some period that the woman who appeared was the Jew's wife and the boy his son. His wife appeared to be his daughter. Of course, the last scene at the graveyard is not the proper end of the picture, and rather spoils the impression of the whole.

The Appointed Hour (Reliance, Jan. 17).—This has been made a remarkably realistic production in every way. The management of the story is particularly clever and effective in its detail. The background of a masque ball going on at the home while the counter drama goes on with those who are giving it is an exceptionally telling piece of work. The setting and management of the fete add much to the brilliancy of the picture. After a quarrel with her sister-in-law the young wife becomes embattered toward her husband because he treats her too much like a child. She is made to attend the ball, however, and there meets the other man. Her husband misses her frequently from among the guests and at length discovers a note arranging an elopement. The wife is prevented from taking the step by a sight of her husband's old love letters. The husband finds her as she is reading them and it is apparent that both have learned the lesson. The work of the players is marked by deliberation and understanding. Jane Fearnley is the woman and Henry Walthall, the man concerned. The part of the husband, Charles Herman, is also a finished conception.

A Martial Mirage (Republic, Jan. 21).—When this film is not disgusting, it is idiotic in the endeavors of the players to play burlesque farce. The theme of the story in itself is indifferent, but is made obnoxious by the exceedingly vulgar treatment afforded it. The cook is supposed to have received a fortune, and the family for whom she is employed, being in straitened circumstances by the sudden fluctuation of stocks, marry off their son to her. After the marriage they learn that her supposed fortune was a mistake. The actress who plays the cook is the chief offender, though the others show little taste or discrimination. However, one can scarcely blame actors for doing as they are told.

Spare the Rod (Majestic, Jan. 20).—The old Puritan days and its method of child culture seems to be quite over, and, therefore, there would seem to be little need of this film for the lesson it teaches. Still there are perhaps isolated cases of too severe parents. Naturally one does not find it a particularly pleasing subject, especially when one is treated to the actual whipping of the boy, even though it is only making-believe. Aside from the fact that the husband seems a little unduly stubborn, the film is a convincing one, and is acted and put on with fine regard for story and situation, which is the separating of man and wife because the father insists on using the rod on his boy when the latter cuts up pranks. The woman becomes a teacher in a country school, where the school board, learning that she is a married woman, ask her to resign. It is then that her husband appears and makes up with her by declaring his intention of sparing the rod in the future. This is done by breaking the rod, which he had been careful to put in his suitcase, and to bring along with him for use in this scene. This piece of property might have disappeared from the performance after its initial appearance and use and added to the natural effect, as one has a notion that the father never would have made it quite so much a bosom companion as he did.

New York's $15,000,000 Fire (Powers, Jan. 20).—This picture carries with it a very vivid impression of the great Equitable Life Insurance fire, and above all one cannot help feeling an admiration for a company that was enterprising enough to get so large and such extensive views of this fire at the stage in which it was apparently taken. It makes a remarkable series of scenes of ice, water and smoke and naturally has additional interest in showing the method of the New York Fire Department in fighting such a conflagration, which of itself is a rare and exceptional sight. The film is perhaps about the best record of such procedure that may ever be obtained. A view of Police Commissioner Waldo is seen among others.

Delhi Durbar (Powers, Jan. 20).—Although this film is much shorter than some of others recently seen on the same subject, it gives a somewhat different series of views and is chiefly interesting on that account. The close view of the king and queen is a distinct feature. Street scenes in and around Delhi also add interest.

I Wish I Had a Girl (Imp, Jan. 20).—John Cumpson is the man involved who wishes that he had a girl to take care of him, and in spite of the fact that the maid at his boarding house is quite willing to comply with all his demands, he seeks elsewhere for the maid who will ease his heart's desire. The amusement of this film is in the various receptions that he receives at the hands of the numerous maids upon whom he calls, until finally he comes back to the first maid, who seems to love him quite as much without a wig as with. As a series of farcical adventures, it is entertaining and is commendable in that it is not made a raw burlesque, as seems to be a growing tendency among recent productions.

The Flag of Distress (Imp, Jan. 20).—Somewhat in the nature of a famous series of cartoons, this farce creates amusement but hardly brings much that is fresh or new into the field. It tells the story of the henpecked husband, who stole away to the masquerade ball without the knowledge of his suffragette wife. She traces him there by means of a detective, and leads him home by the ear.

MOTION PICTURE NOTES

Resenting the treatment accorded them at some of the moving picture houses, the colored people have opened one of their own, operated by Mrs. Laura Hill, a social leader among the negroes of Denver, Colo.

Arthur P. Dorman, proprietor of the Scenic, at Willimantic, Conn., has outgrown his present quarters and has purchased a strip of land opposite Hotel Hooker, 40 by 150 feet, upon which he will erect in the near future a two-story brick fireproof vaudeville and picture theatre, seating 1,000. It will occupy a place next to the new Y. M. C. A. Building.

Capacity business is the rule at both the Magic and Princess theatres in Fort Dodge, Ia.

A panic was avoided at the Princess Theatre, a motion picture and vaudeville house, at Lewistown, Mont., recently by Pearl Calanan. The fire broke out in the operating booth, and when signs of a panic were imminent Miss Calanan, although she knew the fire was between her and a means of escape, played the louder and tried to drown out the cry of fire with music. The crowd left in an orderly manner, and when all were out she gathered up her music and left. The fire department soon put out the flames.

Manager Hurter, of the Bijou, at Wolcott, N. Y., recently installed a new picture machine, and reports increased business.

The Bijou Theatre, at Watertown, N. Y., suffered a fire loss amounting to $2,500 on Jan. 4, which occurred just before theatre time. Jo-

seph A. Hinds and son were both painfully injured.

Capacity business was the rule at Dreamland, Bellows Falls, Vt., Jan. 8-13, with two vaudeville acts and four reels of films.

Seven members of the Comet Film Company arrived in Jacksonville, Fla., Jan. 4, and other members will be added in the next few weeks. Permanent quarters are being arranged, and the company will make an indefinite stay. Those there are William Gray, manager; Miss Cowles, lead; Robert Taber, lead; John Henderson, comedian; Arthur Keither, comedian; L. J. Vermilyea, scenic artist, and J. E. Rivoria, operator.

One of the finest motion picture houses in the State of Maryland was thrown open to the public Jan. 4. The theatre is on the ground floor, and has a seating capacity of 500; it is built on the latest style, and is a work of beauty. The house is owned by Wertheimer Brothers, of Cumberland, and the pictures shown will be the latest Independent reels.

The Gem Motion Picture Theatre, at Northfield, Minn., has just been rebuilt by the Manager Fred W. Boll. The stage and operating room has been changed about and enlarged, the entrance improved, doors enlarged, and two large emergency doors added; it is all newly reseated with opera chairs. Interior decorated and improved, making an up-to-date entertainment hall that is hard to beat. The programme is changed each night with two reels of pictures and double vaudeville programme, all of which is appreciated by crowded houses every night.

Manager Dickey, the new proprietor of the Crescent and Gem theatres, at Kearney, Neb., has been doing a nice business at both houses except during the extreme cold weather of the past ten days. He is using Licensed films at the Crescent and Independent pictures at the Gem. Pathe's Weekly is a big drawing card at his house.

A new picture house, under the name of the Isis, has opened up at Kearney, Neb., and is owned by the Isis Theatre Company, composed of two or three local people. The theatre will seat about 240, and has opera chairs throughout, orchestra pit, and excellent lighting effects. Licensed films are used, the opening night was a great success, and bids fair to gets its share of the patronage.

Messrs. Hoppen and Schwarz, formerly in the motion picture business at Kearney, Neb., are now the proprietors of the Lyric, at Aurora, Neb., and have purchased the opposition house there and have closed the same, the town not being able to support two with profit to either. They report good business at the Lyric.

The management of the Elite at Rome, Ga., secured Martha Russell, who lectured most entertainingly on the making of motion pictures Jan. 8-13. Her lecture was followed by a number of films in which she appeared in leading roles.

Sleighing parties of school children added greatly to business at the Bijou, Willimantic, Conn., Jan. 8-13. Manager A. P. Dorman will soon begin the erection of his new house, as his present lease of the Scenic has not much longer to run. New house will be located on Main Street, opposite Hotel Hooker, and will have capacity of 1,000.

William E. Howard has been chosen president of Spokane, Wash., Local, No. 185, of the Moving Picture Machine Operators' Protective Union. The body is organized under the jurisdiction of the International Alliance of Theatrical Stage Employes. Other officers were elected as follows: F. G. Heim, vice-president; W. G. Sloan, recording secretary; E. M. Reel, treasurer; J. M. Thompson, sergeant-at-arms; Lea Myers, business agent. Mr. Myers is employed at the Majestic Theatre.

The Riverside, a new picture house, opened recently at Bristol, Pa.

Dreamland Theatre, the first motion picture house in Waterloo, Ia., closed its doors Jan. 13. Nick Webber, the manager, will devote his time to his other house, Fairyland.

The Majestic at Regina, Sask., under management of Harry DeVere, is doing a good business in vaudeville and pictures. A $150,000 fire in the block where the Palace Theatre was located resulted in a complete loss of the theatre. The Roseland, Elite, and Princess picture houses are all doing a good business, although the extreme cold weather is making itself felt.

James O'Neil has become sole proprietor of the Lyric at Northampton, Mass., a first-class motion picture house of large patronage. Mr. O'Neil, who is in thorough touch with the details of his business, to the head of which he has risen from a minor position in the house, also is in sympathy with its relation to the progressive interests of the city, and has offered the use of his machine for the pictures which the Child Welfare Committee wish to display at their exhibit the first week in February.

LICENSED FILM RELEASES.

Monday, Jan. 29, 1912.

	Feet.
(Bio.) A Blot on the 'Scutcheon. Dr.	1500
(Kalem) An Interrupted Wedding. Dr.	1000
(Lubin) The Poor Relation. Dr.	1000
(Pathe) Pathe's Weekly, No. 5, 1912. Top.	1000
(Selig) The Test. Dr.	1000
(Vita.) Where the Money Went. Com.	1000

Tuesday, Jan. 30, 1912.

(Edison) The Jewels. Dr.	1000
(Essanay) A Brother's Error. Dr.	1000
(C. G. P. C.) Mr. Bughouse Is Cured. Com.	
(C. G. P. C.) Farming in Tunis Scenic.	
(C. G. P. C.) How Plants Are Born, Live and Die.	
(Cines) Jenkins Stops Everything. Com.	495
(Cines) Bessie Has Three Aunts. Com.	430
(Selig) The Scapegoat. Dr.	1000
(Vita.) Indian Romeo and Juliet. Dr.	1000

Wednesday, Jan. 31, 1912.

(Edison) Mother and Daughters. Com.-Dr.	1000
(Eclipse) Kitty in Dreamland. Juv.	575
(Eclipse) Earl's Court, London. Sc.	415
(Kalem) Walk — You Walk. Com.	1000
(Pathe) On the Edge of the Precipice. Dr.	1000
(Lubin) Love vs. Tragedy. Dr.	1000
(Vita.) A Timely Rescue. Dr.	1000

Thursday, Feb. 1, 1912.

(Bio.) The Transformation of Mike. Dr.	
(Essanay) The Grip Snatcher. Com.	1000
(Lubin) The Physician's Honor. Dr.	1000
(Melies) Cowboy vs. Tenderfoot. Dr.	1000
(Pathe) Uncle's Strategy. Am. Com.	1000
(Selig) The Little Stowaway. Dr.	1000

Friday, Feb. 2, 1912.

(Edison) His Secretary. Dr.	1000
(Essanay) The Hospital Baby. Dr.	1000
(Kalem) A Princess of the Hills. Dr.	1000
(Selig) Bunkie. Dr.	1000
(C. G. P. C.) The Masked Ball. Dr.	1000
(Vita.) The First Violin. Dr.	1000

Saturday, Feb. 3, 1912.

(Edison) Niagara Falls. Sc.	500
(Edison) Lucky Dog. Com.	500
(Essanay) Broncho Bill and the Schoolmistress. Dr.	1000
(Cines) Lost. Dr.	760
(Cines) Jenkins at the Circus. Com.	280
(Lubin) The Impostor. Dr.	1000
(Pathe) Indian Blood. Am. Dr.	1000
(Vita.) A Problem in Reduction. Com.	1000

INDEPENDENT RELEASES.

Monday, Jan. 22, 1912.

	Feet.
(Amerl.) Objections Overruled. Com.	1000
(Champ.) The Brute. Dr.	950
(Imp) Greatest Dam in the World.	1000
(Nestor) A Matinee Mix-Up. Com.	

Tuesday, Jan. 23, 1912.

(Bison) War on the Plains. Two reels. W. Dr.	
(Eclair) Love Finds a Way. Am. Dr.	
(Powers) Four Yale Men. Dr.	
(Than.) Her Ladyship's Page. Dr.	

Wednesday, Jan. 24, 1912.

(Amb.) The Supreme Meeting. Dr.	
(Champ.) Her Brother's Partner. Dr.	950
(Nestor) Cupid and the Ranchman. W. Com.	
(Rell.) The Deception. Dr.	
(Solax) The Little Soldier. Dr.	

Thursday, Jan. 25, 1912.

(Amerl.) The Mormon. Dr.	1000
(Eclair) Wanted—A Governess. Com.	
(Eclair) The Turkish Police. Edu.	
(Imp) The Worth of a Man. Dr.	1000
(Rex) A Sane Asylum. Com.	

Friday, Jan. 26, 1912.

(Bison) The Ranch Girl's Love. W. Dr.	
(Lux) Oh! You Kid. Com.	511
(Lux) Making Paper from Wood. Ind.	416
(Solax) Memories of '49. Dr.	
(Than.) East Lynne. Parts 1 and 2. Dr.	

Saturday, Jan. 27, 1912.

(Gau.) The Christian Martyrs. Hist. Dr.	
(Great N.) A Friend to Children. Com.	
(Great N.) Man with the Puppets. C.	
(Itala) Toto Enamorato. Com.	
(Imp) All a Mistake. Com.	600
(Imp.) A Day on a Buffalo Ranch.	400
(Nestor) Mutt and Jeff Fall in Love. Com.	
(Powers) Cardinal Farley Top.	
(Rell.) The Little Darkies. Com.	
(Rell.) Rosanna's Dream—Natural History Series, No. 2. Edu.	
(Rep.) A Blue Ridge Romance. Dr.	

Sunday, Jan. 28, 1912.

(Eclair) More Deadly Than the Male. Com.	
(Maj.) A Mother's Sacrifice. Com.-Dr.	
(Rep.) The Power of Innocence. Dr.	
(Rex) Readin', 'Ritin', and 'Rithmetic. Com.-Dr.	
(Solax) Frozen on Love's Trail. Dr.	

BOSTON STAGE

(Continued from page 25.)

with this week, and will give way to the revival of Pinafore, in which De Wolf Hopper will be the leader. The chief feature of the present offering is George W. Monroe, who is quite as funny as he was in the old days of My Aunt Bridget.

Baby Mine also ends the close of its stay at the Majestic this week, and a change of bookings there brings in Holbrook Blinn with The Boss. There has been an unusually lively contest over poster designs for Baby Mine, and so many clever pictures were submitted that it was no small task to award the prizes last week.

Still a fourth departure after this week will be The Trail of the Lonesome Pine, which has done well at the Boston and has served to show Charlotte Walker in new honors as an actress. Here the newcomer will be The Fortune Hunter, but no longer with John Barrymore to head the cast.

Permanency seems the thing at the Park, for The Country Boy co. reached the third week of its engagement and the business is just as good as ever. George A. Wright's newspaperman is a capital character study that grows on one, and is as interesting a feature as any in the piece.

Ziegfeld's Follies at the Tremont also have no limit in sight and none would seem to be necessary, for large audiences are the rule. Mr. Ziegfeld was over for a couple of performances last week, and as a result the travesties in the revue went at a quicker pace.

With the change of the Globe to pictures and vaudeville the Grand Opera House is left alone to fill the field of popular priced dramatics. This week it is My Friend from Dixie, with a co. of negro comedians of versatility.

A specially interesting meeting was held by the American Drama Society at Hotel Lenox last week. It was the second gathering of the year. The general topic was "The Organization of a Theatre," and James Platt White came on from Buffalo, N. Y., to be the chief speaker. He contrasted the drama in America and Europe, especially paying attention to that of Berlin. He thought there was no reason why a management should not be quite practical and draw its profits from artistic plays which the theatre-going public would support, and devote a part of these profits to the production of the plays to which the public has not risen. Mrs. Josephine Clement, of the Bijou Dream, spoke from the standpoint of one who had seen the practical workings of the theatre as well as the theatrical vision of those who knew only of performances as seen from the front. In the absence of the president, Charlotte Porter, who was ill, Helen Clarke presided at the meeting. Percy MacKaye, the author of The Scarecrow, is collaborating with Frederick S. Converse, composer of The Pipe of Desire, upon a new opera entitled The Beauty and the Beast, will probably have its hearing at the Back Bay Opera House, but not this season.

A. L. Erlanger, of Klaw and Erlanger, was in town for several days last week, but especially devoted himself to The Pink Lady in relation to its London trip.

Kenneth Fleming, Guy Senesac, Hattie Lewis, and Elise Bishop, who have been with H. Price Webber's Boston Comedy co. on tour, are spending their brief vacation in this city.

There was a dramatic scene in the audience at the National one night last week when a woman, Mrs. Mary Downee, was stricken with heart failure and died while the songs and jokes on the stage kept the other spectators in such laughter that the truth was not known. A priest was hastily summoned to prepare the last rites of the church, and it was a strange contrast as the sounds of laughter and song from the auditorium would come from the closed doors. The woman had been ill for some time, but feeling better she accompanied her husband to the theatre, and he was with her when she died.

The Cercle Francais of Harvard University, gave its annual theatricals last week, and the pieces presented in Jordan Hall with good effect were L'Echeance, by Meilhac and Delavigne; Les Absents, by Alphonse Daudet, and Permettes Madame, by Labiche and Delacour.

Madame Maeterlinck was the guest of honor at the reception and meeting of the Browning Society at the Vendome last week. It was quite appropriate that she should be there on that afternoon, as the special topic was the contrast between the works of her husband and those of Browning. "Symbolism vs. Reality," She was accompanied by Mrs. Henry Russell, wife of the director of the opera.

A new scheme of plays for children was tried with good effect last week at Copley Hall, under the auspices of the Woman's Educational and Industrial Union. The piece was The Forest Ring, and it is quite probable that other pieces will follow.

There is to be a renewed activity at the Legislature to pass a bill to prohibit ticket speculating. Representative Herman A. Macdonald is the leader in the fight for the measure, which is to be for a bill stronger than the Meyers bill, which was killed last year. That bill has been filed again, but only as a makeshift until the new measure is in shape.

Word has been received here of the death at Rochester, N. Y., of Vere Goldthwaite, formerly a Boston lawyer, who married Ellen Beach Yaw, the operatic star.

Joseph R. Garry made the big hit of The Third Degree at the Grand Opera House last week. He had the old character played by Edmund Breese, the lawyer, and he was especially good in the third act of the play.

Henry Jewett, the actor, went down to Braintree last week and spoke of "The Actors' Ideal of a Theatre," at the People's Forum, which is being conducted there. He gave a practical talk, and made a plea for a permanent repertoire company, something like that at the old Boston Museum. He was opposed to cheap plays and was sanguine of the development for better works.

Considerable excitement prevailed last week at a Back Bay fire at 84 St. Botolph Street, and a number of women had to be removed from the windows by means of ladders. Emiliano Renaud, the pianist, lost the score of an opera upon which he had been at work for two years, and which was about ready for production at Montreal. The manuscript of the music was upon his piano, and the firemen would not let him return to the building in an attempt to rescue it from the flames. Several theatrical people had rooms in the apartment house.

There were many social functions for Anne Crewe and Florence J. Lewis, star and author, respectively, of That Case of the Joneses at Keith's last week. They were entertained at Radcliffe, where Miss Lewis is a student. Mrs. Everett G. Benton gave them a luncheon at the Algonquin Club, and they were present and spoke at the meeting of the Professional Women's Club at the Lenox. Finally Miss Lewis presented a fine loving cup to Ernest Glendinning, of Baby Mine, in recognition of his services in staging the piece for them.

Burton Holmes has started his annual course of Travelogues on South America at Tremont Temple. He will remain here for eight weeks this Winter.

Mary Young usually plays only at the Castle Square, but she is so interested in the votes for women here, that she is going down to the Plymouth one afternoon to play Maxine Elliott's old character, Jo Sheldon, at the benefit performance of Her Great Match, which will be given for the suffragettes. All the other characters will be played by amateurs.

Charles E. Evans heads the bill at Keith's, the other attractions being as follows: Will Dillon, Charles Kellogg, Lee White and George Perry, Mildred Grover, the Bailiots, and the Golden Troupe.

Maggie Cline is back in Boston for her second engagement of the season, this time at the National, with Jessie Hayward and co., Hugh Lloyd, Adeline Frances, the Kemps, Frank and True Rice, and Happy O'Neil.

Chiquita heads the bill at the Bowdoin Square, where other features are Lewis's Dog and Pony Circus, Harry and Kate Jackson, Nelson and Millege, Ross and Cransell, and Jean Beangere.

The burlesque attraction at the Gaiety is the Columbia Burlesquers in A Parisian Temptation. The olio includes Frank O'Brien, Nellie Florade, Mlle. La Journe, Helen Jessie Moore, the Four Banta Brothers, and Leo Stevens.

The Howard Athenaeum has the Merry Maiden Burlesquers, with a house olio including Lilla Brennan, Vern Melrose, Irving Gear, Mike Kelly, Bill Harris, and Joe Phillips.

At the Casino the burlesquers are Robie's Knickerbockers in The Love Kiss and Casey the Piper.

The Globe changes its policy this week to pictures and vaudeville, the turns being the Heidelberg Quartette, Harry Morse and co., Palean, the Musical Wilsons, McKissick and Shadney, Morgan and West, and the Rays.

To open the week at the Orpheum are Sherman De Forest, Brown and Small, Billy Barlowe, Charles and Ada Latham, Jackson and Marguerite, and Mlle Busse.

Loew's other house, the South End, alternates with the Metropolitan Trio, Cameron and Gaylor, Carmen Sisters, and the Boldens.

The double variety bill at Austin and Stone's includes Cassie French, Professor Lee's Marionettes, Kittie Allyns, and the Thayers.

JAY BENTON.

WASHINGTON STAGE

A Cordial Reception for Mrs. Fiske—Chauncey Olcott's Engagement Was Very Successful—The Week's Record.

(Special to The Mirror.)

Mrs. Fiske's annual engagement is an event of note in Washington theatricals, and her coming always awakens the keenest of interest. The distinguished artiste comes well equipped on this visit to delight her legion of staunch admirers, appearing on this occasion in a high-class comedy characterization, brilliant in development and most artistically enacted as Mrs. Bumpstead-Leigh, in the very successful comedy of that title by that clever writer, Harry James Smith. As the current week attraction at the Columbia Theatre, Mrs. Fiske is the recipient of the warmest of welcomes on her opening, receiving many honors from a fashionable audience that crowds the house. The week's engagement from the exceedingly large advance sale looks like a record breaker. Next week, Helen Ware in The Price.

Chauncey Olcott's engagement at the Columbia just closed was an exceptionally fine one, topping largely in results his very excellent week of last season. Rida Johnson Young's Irish racing play, Macushla, was highly praised as one of the best of the star's many productions of Celtic character, wit, and story. The opening night of the engagement here will long linger in Chauncey Olcott's memory as one of the happiest experiences of his stage career, and if the star ever writes his "Memoirs," an emblazoned page will illustrate the remarkable demonstration and enthusiasm that was accorded him. President Taft, who was accompanied by Mrs. Taft, Mrs. McCagg, Miss Anderson, and Major Archibald Butt, occupied the President's box to view the performance. During the performance the President sent a note back to Mr. Olcott, requesting him to sing one of the old Irish songs that he liked best, "Believe Me, If All Those Endearing Young Charms." When the curtain had fallen on the third act and Mr. Olcott had responded to numerous calls, he approached the footlights and, after telling his friends in front how glad he was to appear before them and to his many previous successful and enjoyable visits to the Capital City of the nation, mentioned that by request he would sing a song that he was sure the illustrious guest present had always admired, delivering the song with such sweet and telling effect that the audience rose en masse and gave the President and actor one of the greatest ovations ever witnessed on a like occasion here. President Taft was overwhelmed at the outburst, rising repeatedly in his box, bowing continually to the audience and to the star.

Charles Dillingham's comic opera success, The Slim Princess, presenting the queen of attractive young stars, Elsie Janis, held crowded court receptions at the National Theatre during the past week. In this very elaborate production Miss Janis was a most attractive central figure, and in her remarkable stage impersonations of Ethel Barrymore, Anna Held, Sarah Bernhardt, Eddie Foy, and Sam Bernard, scored again immensely as a living imitation. Joseph Cawthorne was a continual mirth-provoking bit in his comedy role of Schloppenhauer, creating endless mirth in his own Dutch fashion. At the National this week, Charles Frohman presents the eagerly awaited musical comedy, The Siren, with Donald Brian and big supporting co., including Julia Sanderson, commencing to a crowded Monday night attendance, with a pronounced enthusiastic reception. Next week, David Belasco presents The Concert.

At the Belasco Theatre, Charles Klein's grippingly strong and interesting play, The Gamblers, was liberally patronized during the engagement just concluded. An admirable co. of decided prominence interpreted the leading roles, with distinct success, scored by Jane Cowl, Orme Caldara, Charles Stevenson, George Backus, De Witt C. Jennings, Fred. W. Stroud, and Wallace Erskine. Holbrook Blinn in Edward Sheldon's play, The Boss, seen here for the first time, with the star strongly appreciated in a strong leading role, holds the boards of the Belasco. Next week, Sam Bernard in He Came from Milwaukee. February engagements at this theatre include John Mason in the Augustus Thomas drama, As a Man Thinks; E. H. Sothern and Julia Marlowe, the all-star revival of Pinafore, with De Wolf Hopper, and The Kiss Waltz.

Hanlon's new Fantasma is the very attractive present week's offering at the Academy of Music, winning strong favor. George Melville is the cleverly amusing and agile white-faced comedian, Pico, the clown, ably assisted by George Hanlon as Drink Water Knott. Clara Thropp is a valuable member of this co. Next week, Mrs. Wiggs of the Cabbage Patch.

Chase's big bill is headed this week by Hans Bares and Jack Norworth in their new creation, A Musical Surprise Party, a one-hour mosaic in everything singable in opera musical comedy and ragtime, accompanied by the introduction of all that is up-to-date in dancing novelties, supported by a co. of specialty artists that include Cyril Chadwick, a London comedian; May Johnson, Ubert Carlton, David Stamper, and Albert Anderson. Other noted features are Gerald Griffen and co. in the comedy, Other People's Money; Mr. and Mrs. Jimmie Barry in their successful backwoods comedy playlet, The Babe; Fay and Florence Courtney, singing comedians of merit, and Bell and Caron, grotesques. Next week's big headline is Jessie L. Lasky's pictorial and vocal presentation of California.

The bills at the two principal burlesque houses, the Gayety and the Lyceum, for week commencing Jan. 22, presents at the former Dave Marion's Big Dreamland co., with Comedian Marion a success as Snuffy, an impossible cabman; and at the latter T. W. Dinkins' burlesquers, The Yankee Doodle Girls, with a special added attraction in Babtiste and Franconi, sensational acrobats. Next week's announcements are: The Gayety, The Crackerjacks. The Lyceum, The Star Show Girls.

J. K. (Fritz) Emmett and co. in A South Dakota Divorce is this week's headliner at the Casino. Next week's anniversary bill will have a leader in Paula Edwardes, the musical comedy star.

The Newman travel talk, illustrated series of a double course of a fine Sunday night and Monday afternoon season, was commenced Sunday night, Jan. 21, with Rural England and the Coronation of George V. Other subjects to follow are Ireland, Scotland, and Wales, Moscow and St. Petersburg, and Germany.

JOHN T. WARDE.

QUESTIONS ANSWERED.

JOSEPH NUNN: Copyright of a play in this country protects it adequately here under the new copyright law. Copyright in Great Britain is by performance.

T. J. M., Providence, R. I.—The Club Friend, with Roland Reed, was produced at the Museum, Boston, Mass., Aug. 17, 1891. The cast: Stuyvesant Filbert, Roland Reed; Percival Jarvis, M. D., George Frederick Nash; Adam Oaks, Charles A. Smiley; Makemsee Frawley, William Davidge; Maximilian Frawley, William Friend; Wilkins, Julian Reed; Antoine, James Douglas; Evelyn Oaks, Isadore Rush; Sylvia Oaks, Percy Haswell; Marguret Frawley, Mary Myers; Mollie, Genevra Ingersoll; Mabel Douglas, Elsa Wallace.

RECORD OF DEATHS

Mrs. John T. Ford, wife of the owner of Ford's Opera House in Baltimore, Md., died Jan. 14, at the Mercy Hospital, in that city, following an operation four days previously. Mrs. Ford was born in Wilmington, Del., forty-six years ago. She was prominent socially as Mary Elisabeth Mitchell both in Wilmington and in Baltimore. She was married to Mr. Ford twenty-four years ago. Last September the couple celebrated their wedding anniversary at their home in Forest Park. The funeral took place on the 16th, at her late home, with services conducted by Rev. Hugh Powers, rector of the Protestant Episcopal Church of the Holy Nativity of Baltimore. The body was taken to Loudon Park Cemetery, where it was cremated. Besides her husband and three sons, Mrs. Ford is survived by three brothers and three sisters, who reside in Philadelphia.

Isaac Payton, the well-known Western manager, died of apoplexy at his home in Centerville, Ia., on Jan. 11. In 1883 he formed a stock co. with Mattie Keene as the star. It became recognized all over the United States as an attraction of merit. In 1901 he came to Brooklyn, and was associated with the Spooner and Payton Stock companies until failing health caused a nervous breakdown. He went to Centerville to recover his health, but in spite of every care and attention gradually sank until the final stroke came. Mr. Payton was a popular and respected manager, and the large attendance at the First Baptist Church, where the Masons had charge of the services, gave silent testimony of the esteem in which he was held. Beautiful flower offerings were received from Mary Gibbs Spooner, Edna and Cecil Spooner, Corse Payton, a cousin; Etta Reed Payton, Frank and Claud Payton, and Mattie Keene, of the Lee Avenue Stock company in Brooklyn. The remains were interred in the family plot at Oakland Cemetery in Centerville.

Louis Fletcher Craig, aged twenty-four years, for nearly two seasons a member of the Garrick Stock company in Salt Lake City, died at Holy Cross Hospital, in that city, on Jan. 7, after ten days' illness with spinal meningitis. Mr. Craig was born in Sacramento, Cal., May 30, 1888. For some time he was employed by the Dramatic League in San Francisco. He made his first appearance upon the stage in the Alcazar Theatre in San Francisco. His progress in his profession was rapid, after playing with various stock companies he joined the Garrick Players, with whom he was a favorite. He had been juvenile man with them for two years when he was taken ill on Dec. 28. The young man is survived by his father, who resides at Port Moody, B. C.; two aunts, Mrs. Anna Boedecker and Mrs. Ella Herlitz, of Port Costa, Cal., and an uncle, James Hackett, of Port Costa. The body was taken to San Francisco, where the funeral was held at the Holy Cross Church, with interment in the Holy Cross Cemetery.

Fred Selleck, sixty-three years old, died in Des Moines, Ia., on Jan. 12, following a long illness. He was a former newspaper man. For some years he was connected with a circus and traveled extensively. He is survived by a widow.

James M. Fuller, head of Fuller's New York Detective Bureau, 866 Broadway, and formerly manager of P. T. Barnum's Museum, in this city, died on Sunday in his home over his office rooms, after a short illness from pneumonia. He started in the detective business at the age of twenty-one, having his first establishment in Twenty-third Street. Mr. Fuller was a thirty-two-degree Mason. He is survived by one daughter, Mrs. Jeanne M. Carroll.

William F. Thiede, one of the oldest musicians in America, died Dec. 25, in Baltimore, Md. Mr. Thiede was the last survivor of the old Germania Band which introduced orchestral music into this country sixty years ago. He was born in Prussia in 1822. He was the organizer of the Haydn Association in Baltimore (the first purely orchestral society in the United States) more than fifty years ago, and was for many years its director. The band to which Thiede first belonged in America was employed for $1,500 to play at President Zachary Taylor's inauguration. Mr. Thiede then became the bassoon player of the Germania Band, and went to live in Baltimore. During Jenny Lind's tour of America he was one of forty musicians who accompanied her. Among his close personal friends was the late P. T. Barnum, who introduced Jenny Lind to the American public. Mr. Thiede was the first bassoon soloist in America. Up to his recent fatal illness he attended all the important musical performances given in his city. He is survived by his widow, Mrs. Mary E. Thiede; two sons, William F. and Dr. Gustave A. Thiede, and one daughter, Mrs. Annie G. Startzman.

Thomas Lawrence Roosley, a sick and stranded vaudeville actor, died Dec. 19, at the county hospital at the poor farm in Duluth. He was a member with his wife and two children of a vaudeville team known as the Four Roosleys. With Ezra Kendall and sixty some odd actors he met in Philadelphia several years ago and organized the White Rats Society, an organization designed to protect actors from becoming dependent on charity. It is said that he had got behind in his dues. Mrs. Roosley was with him at the time of his death. They were both cared for by the Associated Charities and the Y. M. C. A. They had been on the stage for over thirty years.

Kenneth Fisher Bingham, who was married on Dec. 16 in the Presbyterian Hospital to Ethel Angela Hanks, of Brooklyn, died on the afternoon of Jan. 1 in that institution of heart disease. Mr. Bingham was twenty-seven years old, and one of the best known singers in Milwaukee. He came East a month ago on a concert tour. At the same time his engagement to Miss Hanks, who is a daughter of Charles G. Hanks, a broker, was announced. A few days after arriving in New York Mr. Bingham was stricken with heart disease, and, as the physicians expressed doubt of his recovery, the bedside marriage was solemnized. The ceremony was performed by the Rev. Mr. Cary, assistant minister of St. James's Presbyterian Church.

Mollie Lorraine, who died in New York on Jan. 4, was in the chorus of Havana and The Arcadians. Her husband, Frederick Simmons, is on a newspaper advertising staff. She was about twenty-five years old.

Chin Yuh, a Japanese violinist, was found dead in bed in his room in East Nineteenth Street on Dec. 29. The death was due to asphyxiation by gas, and was pronounced accidental by the coroner. Chin Yuh had been playing in vaudeville, interpreting the national music of Japan on the violin.

John A. Stow, one of the founders and for twenty-five years treasurer of the Lambs' Club, died on Dec. 27 at his home in West Fifty-seventh Street, aged seventy. He was a member of one of New York's oldest families and had a wide acquaintance among authors, singers, and actors. In 1870 he organized the Lambs' Club with Lester Wallack, George McLane, Harry Montague, and Harry Becket. When he resigned from the office of treasurer two years ago he was made an honorary life member of the club. Mr. Stow leaves a brother, George G. Stow, one of the oldest members of the New York Athletic Club, and nephew Will L. Stow, with whom he lived.

Rhoda Marshall, an English actress, died Dec. 26 at her home on Riverside Drive. Death was due to lobular pneumonia, contracted after an operation for appendicitis. Miss Marshall was born in England twenty-three years ago. The body was shipped to that country for burial.

Roma Snyder, who was born in Brooklyn and who is known to the stage for her work in It Happened in Nordland, The Knot of Blue, The Girl Behind the Counter, The Parisian Model, The Soul Kiss, Jolly Bachelors, and Summer Widowers, committed suicide in St. Louis on Dec. 28. Two months ago she separated from her husband, George F. Miller, a graduate of Columbia. He is a professional baseball player, and recently the two have been in vaudeville. The woman left letters to him, to her father in Brooklyn, and to H. A. Burkhardt, of Waco, Tex.

Castleton C. Arbuckle, brother of Maclyn Arbuckle, died at the St. Regis Hotel, St. Louis, on Dec. 24, from heart failure. He had registered under the name of K. Jones, and was identified by his brother, James Arbuckle, Jr. His father is president of the Arbuckle Export Association, and the dead man was traffic manager of the Chicago Forwarding Company.

Mrs. Ella M. Graybill Taylor, mother of J. Victor and Albert H. Graybill, well-known theatrical managers, died on Saturday, Jan. 6, at her residence in Baltimore, Md.

Charles Taylor Catlin, prominent dramatic reader and one of the founders of the Yale Club in this city, died of pneumonia, Jan. 4, at the Hotel St. George, Brooklyn, aged seventy-six. He graduated from Yale in 1856, and was at one time secretary of the Citizens' Gas and Light Company. In 1885 he became prominent in amateur dramatics, and was a professional for a season. He appeared in The Eager Heart at Carnegie Lyceum two weeks previous to his death. Mr. Catlin contributed frequently to magazines, mainly on the history of Yale University, on which he was a great authority. Besides the Yale Club and the Yale Alumni Association he belonged to the Psi Upsilon fraternity.

Jacob Showles, a famous clown and circus owner in his day, died Jan. 1 at his home in Long Branch, N. J., aged eighty-two. He was born in Germany, and came to this country when very young. He was left an orphan at six, and joined the Jerry Mabie Show at twelve. Later he was with the Dan Rice Circus. In 1872 he headed his own organization, which was called the North American Show. Later he rejoined the Rice Show as part owner, and accumulated enough money to retire in 1885, when he purchased his property in Long Branch. Mr. Showles married Elizabeth Manahan in 1861. An adopted son, William Showles, survives. Mr. Showles was a member of the Masons, Odd Fellows, and Eastern Star lodges.

Harry J. Ginsberg, for many years an idol of the East Side in the Yiddish stock companies, died Jan. 3 in the German Hospital at the age of forty. He was born in the peasant district of Kiew, Russia, and went on the stage soon after he came to this country, when twenty-two years old. He was at one time a star on the Bowery, and attained great prominence as a character actor and as a singer. He was also an actor of romantic leads. His last appearance was in The Song of Love at the Thalia Theatre. The funeral services were held at the Thalia Theatre on the afternoon of Jan. 5, and were attended by thousands of people of the East Side. Brief services preceded at the Hebrew Actors' Club in East Eighteenth Street. Nearly two hundred carriages followed the cortege to the Washington Cemetery in Brooklyn, where the actor was buried. The honorary pallbearers were Ivan Abrahamson, David Kessler, Boris Tomashefsky, Joseph Adleston, Max Villner, and Jacob Adler, in whose company Ginsberg played. He leaves a widow and a son, for whom a benefit will be given.

William Ludden died Jan. 3 of pneumonia at his residence on Gates Avenue, Brooklyn, at the age of eighty-eight. He was born in Williamsburg, Mass. His life had been spent in teaching vocal music and training of choruses. He edited successfully a musical magazine, and was the author of several musical collections. Fifty-seven years ago he married Mary Blatchley, of New Haven, who survives him. He has no children.

Dorothy Lee, who died at Stratford, Conn., was leading woman for Graw Merritt in When Knighthood Was in Flower. For two seasons she supported Mildred Holland in David Copperfield, and she was featured in Under Southern Skies. She was the daughter of the late Dr. William Lee and Mary Josephine Phillips, of Pittsburgh, Pa.

James M. Neely, owner of the theatrical transfer of Harrisburg, Pa., died last week. He was a lessee of the Lebanon Opera House and half-owner of the billposting plant of that city up to January of 1911. From his many years' connection with the business end of the theatre he was well and favorably known by all the advance men and agents. Mr. Neely was a man of simple habits, noted for his integrity and honesty. He was a veteran of the Civil War, having been a member of a Pennsylvania cavalry regiment commanded by General W. J. Palmer.

At the Home for Incurables, Fordham, N. Y., Dec. 13 last, Frederick Saville died in the forty-ninth year of his age. On the 15th funeral services were held at Campbell's Chapel, Twenty-third Street, New York. The burial took place in the Actors' Fund plot, Evergreen Cemetery, Brooklyn, on the same date. During his illness and death Mr. Saville was provided for by the Actors' Fund of America.

Gladys Madden, actress, twenty-two years old, was shot and killed on Jan. 4 in Chicago by John Baker, proprietor of a billiard hall, who then committed suicide.

Charles Walter Lord, aged ninety, well known in educational and musical circles, died Jan. 9 in Jersey City. He had been a principal of the North Moore Street school in Manhattan, but he gained greater prominence in the musical world. He knew intimately Theodore Thomas, Frederick Mollenhauer, George Morgan, Jenny Lind, Clara Louise Kellogg, and other celebrities of past generations. He wrote many musical textbooks and composed a large number of sacred songs.

Louisa See, formerly Louisa Bannister, wife of Edward See, died on Dec. 16.

NEW THEATRES

The De Kalb Theatre in Brooklyn was opened on the night of Dec. 18 by Edna May Spooner and others. Miss Spooner is to remain at the theatre, giving a new playlet of thirty minutes' duration each week. The first attraction was the tabloid drama, Natasha, which is a tragic episode of the late Russian-Japanese War. The frontage of the theatre on De Kalb Avenue is one hundred and forty-seven feet. The fore part of the building is made of hand-cut Indiana limestone. The lobby is wainscoted with richly colored marble, and overhead is a mural painting by the artist Thomas. The color scheme of green and gold is carried out through the auditorium, as well as the lobby. The seats are of brown leather, and calculated for the comfort of all the patrons. The seating is so arranged that each auditor commands a sweep of the whole stage. The proscenium arch gives the effect of a frame. Above it are other mural paintings by Thomas. Between the stage and the boxes are two large fluted pillars. There are large promenades on the ground floor, the mezzanine and on the balcony floor, where there is also a lounging room and a roof-garden overlooking the avenue.

The plans of the Empire Circuit Company call for a new burlesque theatre in Washington, D. C., to cost $500,000, including ground and improvements. The site has been selected, and the theatre will be erected in the Spring, to open in the Fall of 1912. It is believed that A. C. Mayer will manage it. The promoters have an option on a site in the business district at the corner of Ninth and F streets, Northwest.

Sullivan and Considine will build a new vaudeville house in Seattle at the cost of from $200,000 to $250,000. William Kingsley, a local architect, will design the building, which will be used for offices as well as for a theatre. The site for the building is on Seventh, Yamhill, and Park streets. The purchase price was $325,000. The deeds transferring the property cover a quarter of a block on Seventh and Yamhill streets, a lot fifty by one hundred on Yamhill Street and a half lot on Park Street. As the Empress Theatre must be vacated this year, the new building will be rushed. It is hoped that it will be completed before the Summer of 1913.

Wren and Berry, managers of the Airdome, Wichita Falls, Tex., have opened the Loyola Margaret Vaudeville and Picture House, in that city, at a cost of $35,000, seating capacity 1,000. The opening date, Dec. 25, matinee, gave two performances to capacity houses. Three vaudeville performances and three pictures are being given at each show. A new electric light plant is being installed, and, when completed, it will be one of the best houses in Southwest.

Plans for the new Keith-Albee house have reached St. John, N. B., and call for an up-to-date house seating about 1,500 people. The building will be of brick and stone, and will have a stage 50 feet wide by 32 feet deep, with a range of 65 feet to the roof and a curtain 28 by 39 feet. Cloak rooms, music room, sitting rooms, etc., will add for the comfort and convenience of patrons. There will be ten direct fire exits. Walter H. Golding, the local manager, is submitting the preliminary plans to prospective tenants the building inspectors and the fire authorities for approval and suggestions.

Messrs. Ornstein and Beck's new theatre, at Wadsworth Avenue and 181st Street, Manhattan, is now ready for opening, and presents a very imposing appearance. The present policy is for vaudeville and motion pictures, but may be changed to stock offerings in the near future. This is the only house of its class in the vicinity.

The Montana Amusement Company's new theatre building on Park Street, in centre of city, of Butte, Mont., is underway. The old buildings are vacated and torn down, and it is proposed to have the fireproof cement building ready for interior finishing by March 1, 1912. The seating capacity will be 1,200.

Two theatres will cover part of the old Polo Grounds plot on Cathedral Parkway, in this city. John A. Sonntag has leased his music garden parcel, two hundred and fifty by one hundred feet, on the northeast corner of 110th Street and Lenox Avenue, to a syndicate that will spend over $150,000 on a new amusement hall. For ninety-nine years the rental will be $2,500,000. Another theatre has been projected for the southeast corner of Lenox Avenue and 111th Street, adjoining on a Morgenthau site. Mr. Sonntag acquired the property at auction last April from the Mary G. Pinkney Estate for about $217,000. The immediate corner is occupied by a concert hall and beer garden, which the present owner conducted for a number of years before he bought the property.

Negotiations have been completed for the leasing of a plot, one hundred by two hundred feet, on the east side of Southern Boulevards, two hundred feet south of Westchester Avenue, the Bronx, by the American Real Estate Company to Friedenrich, Gersten and Bear for a long term of years through Williamson and Bryan. The owners of the property will improve the site with a theatre building, with a seating capacity of about 2,500. The property is located near the Simpson Street Subway Station, the new proposed station of the Lexington Avenue Subway, the New York, New Haven and Hartford Railroad Station, and that of the New York, Westchester and Boston Railroad. Frank Gersten is one of the owners of the Prospect Theatre in the Bronx. The new house will be devoted to high-class Broadway productions at popular prices.

The Colonial Theatre in Haverhill, Mass., was christened on Dec. 19 by Pauline Gertrude Cummings, daughter of Mr. and Mrs. George W. Cummings, of Dunbar Avenue, Lowell. The idea of christening a theatre is a new one. Mayor Moulton, of Haverhill, introduced Miss Cummings, who said: "It is my wish that the entertainments given within these walls shall be not only amusing but instructive and morally elevating. With best wishes for its success, I hereby christen it 'Colonial.'" She then strewed the stage with flowers, and the ceremony concluded with brief remarks by the owner, Louis B. Mayer. The theatre was built under the direction of George W. Cummings, of Lowell.

The Handel and Haydn Society of Boston has now a fund of $24,500, enough to purchase a building lot near Symphony Hall and the Opera House, and is now renewing its appeal for $100,000 with which to erect a building for its own use. It hopes to have its new home by 1915, when it will celebrate its centenary by a special music festival.

Work has commenced at the southeast corner of Thirteenth and McGee streets, in Kansas City, Kan., for the erection of the new Garden Theatre, the plans for which now were made by Carl Boller the architect for the two most recently constructed show houses in Kansas City. Edward P. Churchill has secured a fifteen-year lease on the building when it is completed. Vaudeville is to be presented in the new house, and a circuit is in process of formation. It is planned to have the show house done in time to open it at the beginning of the season in September.

A new theatre in Salamanca, N. Y., has been built by Max Andrews, who is its manager. It has a stage of thirty-eight feet deep, sixty feet wide, and has a fifty-five foot loft. The lighting and heating is a main feature, fourteen hundred lights being used throughout the house. Mr. Andrews intends to furnish the theatregoers a fine line of road attractions. The building is fireproof and seats 1,000 people. J. P. Brenat, of Oil City, Pa., was the architect.

According to the building permit filed at the office of the County Clerk of Contra Costa County at Martinez by H. M. Deede, Antioch, Cal., is to have a new theatre. The temporary plans of the building call for a modern concrete structure of one story in height and with a seating capacity of about 500 people.

The new Dixey Theatre, of Paris, Tenn., recently completed, is modern in all respects. The house, which involves an expenditure of $36,000, has a seating capacity of 1,000, with ten exits, a stage thirty by fifty feet, five dressing-rooms, and is modern in all particulars. T. B. Walker built the house and has leased it to O. C. Jackson for vaudeville.

The new Oriole Theatre, of Buffalo, N. Y., owned by brother members Hammer and Vohwinkle, of the lodge of Orioles, at Genesee and Nevada Streets, was so named after the lodge of which they are members.

A new office and theatre building will be erected on the northeast corner of Fifth and Walnut streets, in Des Moines, Ia., by I. Ruben, according to announcement made by Mr. Ruben, who owns several theatres in Des Moines, Minneapolis, and St. Paul. The work on the new structure will commence May 1 and the building will be completed early in the fall. Plans for the building are now being prepared by Proudfoot, Bird and Rawson, local architects. The structure will cost $150,000. All the old buildings on the location will be torn down to make room for the improvement.

Simon King, a real estate dealer, of New York city, is building a vaudeville theatre at the corner of Main and Crandall Streets, Poughkeepsie, N. Y., at a cost of $35,000. It will be the third house in that town running vaudeville.

A new theatre has been built in Hongkong and named for Queen Victoria. The seating capacity is 800, while forty-two powerful fans will cool the auditorium. The theatre is lighted by electricity, and the total candle-power of the lamps is 11,000.

The Buckien Theatre, at Elkhart, Ind., which was remodeled at a cost of $32,000, has been reopened. Special pains have been taken to insure the comfort and convenience of the performer; there are six dressing-rooms on the stage floor, besides the large star dressing-room, all having hot and cold running water, large mirrors and clothes presses. Eight dressing-rooms and a men's and a ladies' chorus dressing are below the stage. The boxes are on the style of the Blackstone in Chicago, one on each side of the house at an elevation of eight feet. A steel canopy in front of the theatre is another improvement that has long been needed. Halbach and Mitchell, of Chicago, has charge of the interior decorations. Old rose, gray and old ivory were used effectively in the auditorium. The capacity of the floor is 549. A new proscenium arch was introduced. H. E. Buckles, of Buckien Arnica Salve fame, is the owner of the building, which is leased by Harry G. Sommers, of the Knickerbocker Theatre, of New York. P. S. Timmins is the resident manager and Ned K. Miller treasurer and press representative. The reopening of the Buckles took place Nov. 3, with Very Michaelina in Alma, Where Do You Live? Before the performance United States Senator John W. Kern addressed the audience with a eulogy on the uplifting influence of the legitimate drama.

Boxholm, Ia., is to have a new Opera House, according to articles of incorporation of the Boxholm Hall Association, filed in Boone in the office of County Recorder Herbert C. Sears. The building will be a two-story brick structure. A Board of Directors and officers has been elected, and consists of Theodore F. Frele, Peter Ericson, J. N. Mickels, Andrew Erickson, C. G. Johnson, George Reutter, and Ben M. Frele. The officers are: President, O. F. Stark; vice-president, H. S. Johnson; secretary, John A. Anderson; treasurer, B. E. Hammer.

In Schenectady, N. Y., F. F. Proctor, who is gradually extending his chain of houses, has leased for a term of years, with an option of various renewals, a theatre that H. Vedder McGee is having constructed in the Arcade Building, connecting State and Liberty streets. It will cost $300,000, will seat 2,000, and will be named the Proctor. The policy will be vaudeville, similar to that offered at Mr. Proctor's Fifth Avenue Theatre in New York.

The Columbia Theatre, a vaudeville house, with 1,500 seating capacity and arrangements for 1,000 more to have protection from the weather while waiting the next show, opened some time ago in Detroit.

The Lyric Theatre, in Winchester, Ky., opened on Dec. 6, and will run moving pictures exclusively. It will seat 250 people, and a nice business for this new house is predicted, as it is very centrally located. Three reels will be run and changed every night.

Cedar Rapids, Ia., is to have a new theatre. It will be built next Spring by M. Ford, a local contractor, who has just secured a valuable site on Second Avenue, just opposite the post-office. The building will be of steel construction, will seat 1,950, and will be thoroughly modern throughout.

Roessner and Moit, the young managers, are rushing the work on their new Princess Theatre now in course of construction in Winona, Minn. It will be a beautiful little house. The auditorium will be forty-five by one hundred and twenty feet; the stage, forty-five by thirty-one feet; the proscenium opening, twenty-four by twenty-eight feet. The capacity on the lower floor will be 800 and in the balcony 350. The estimated cost will be $40,000. It will be opened in the Spring with vaudeville and moving pictures.

The Boyle Theatre in Fond du Lac, Wis., now plays legitimate attractions and vaudeville. A company has taken possession, which filed incorporation papers at the State capitol for $10,000, with D. C. Sargent, A. J. Merritt, and R. E. Wilbur as incorporators. The lease is for six years, and vaudeville will be offered when legitimate attractions are not available.

The Connolly and Frankel Amusement Company now control the new Broadway Theatre, of Lawrence, Mass., and are presenting high-class vaudeville, six acts to the bill, and Daylight pictures. The house has a seating capacity of 1,600, a full stage and plays only high-class attractions at popular prices. The house is up-to-date in every particular, and is located in the business centre of the city. W. C. Fleming, late manager of the Vendome Vaudeville Circuit, of Buffalo, is manager of the theatre.

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